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THE DECORRUPTION:
THE MAKING OF A POLITICAL SATIRE

by

MARÍA EMILIA GARCÍA
B.S. Universidad Católica Santiago de Guayaquil, 2007

A thesis submitted in partial fulfillment of the requirements
for the degree of Master of Fine Arts
in the School of Visual Arts and Design
in the College of Arts and Humanities
at the University of Central Florida
Orlando, Florida

Fall Term
2013

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ABSTRACT

The Decorruption is a feature-length fiction film directed by María García, made as part of the requirements for earning a Master of Fine Arts in Entrepreneurial Digital Cinema from the University of Central Florida. The film is a political satire, which tells the story of a country plagued by corruption, where a rebellious government employee discovers that death is the only solution to the problem, so she sets out on a killing spree against the corrupt.

The film was produced on a microbudget (under \$50,000) level, following the program's guidelines. It was shot in Ecuador with non-professional actors and a minimalistic production style. This thesis is a record of the film's progression from development to picture lock, in preparation for distribution.

ACKNOWLEDGMENTS

I would like to thank the film faculty at UCF for supporting my project and allowing me to shot in Ecuador, specially my Thesis Advisor, Dr. Lisa Mills without whose guidance I couldn't have completed this project.

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CHAPTER ONE: EVIDENCE OF AESTHETIC LITERACY

Artist Statement

Corruption is a problem that affects most Latin-American countries. Although, it would be naive to think of a country in general without any trace of corruption, in some Latin-American countries it seems to be part of their idiosyncrasy.

It's a common topic in every conversation. Everyone always knows someone who works for a government entity and shares with the rest how corruption really works in that place. In between these endless conversations, I heard something that caught my attention, something that would sound politically incorrect, but that can pass as a joke in the midst of a friendly conversation. Someone said he wished that the protesters who had tried to take down the Congress could have killed at least one senator to see if that would scare them enough to stop stealing.

Wishing someone's death is not something that could be considered politically correct, like I mentioned before, but when it comes to corruption it does make sense even in a twisted sort of way. What irritates people the most in Latin America about corruption is the impunity. Since the system is so corrupt, no one ever has to answer for his or her actions. Presidents, ministers, congressmen are denounced or taken out of power, but they always manage to escape and if they stay they end up being absolved by the "justice" system. Living under these conditions, makes people constantly feel scammed by the system, ripped off. It makes people harbor a desire for retribution.

When people lose faith in the system, it's usually a matter of time before people start taking matters into their own hands. So I thought: what if there's someone out there that becomes so sick of corruption that he or she decides to get rid of those who commit it and cleanse the system? A sort of vigilante that sets on a path to kill corrupt politicians and government employees. It could be, one of these people who are always whispering about it. What if someone would actually dare to do it? That's how the idea for *The Decorruption* was born.

There's a famous quote that I believe encompasses the spirit of the film: *When injustice becomes law, rebellion becomes duty*. I want to make a film that addresses people's perceptions about corruption. Like: a change in government rarely ends up changing the system, the only

things that changes are the people doing the stealing or that it would be good for the country to kill some politicians; corrupt politicians don't retire, they move from office to office, taking whatever they can in each one of them.

This is why *The Decorruption* is going to be a dark comedy type of film, a satire that will mock the political system in Latin American countries. The main character is going to be an honest government employee that's been worn down by the system. A person that's constantly being persecuted for her honesty, someone who's always at the edge of being fired because of her refusal to conform and be corrupt. She will represent the average citizen, whose life keeps getting screwed by corruption.

It's this character who's going to expose us to the corruption tactics practiced by the government of a fictitious country. The country itself will have no name and neither will the characters in order to make the story universal. Besides playing with common political denominators of the region, like having a populist president, for example; the film's plot will allude to authentic corruption practices, without making a direct reference to anyone in particular to keep its universality. Nothing in the film can be unrealistic. Every corrupt practice, as absurd as it may seem, in the plot must feel plausible, so that people can make a connection between the film and their reality.

I want to use my film to stir up people's conscience, in the style of the Brazilian 60's film movement "*Cinema Novo*". Their desire was to reach the masses with their films and get them to react against the social inequities that existed in Brazil at the time. For example, exposing the reality of the "favelas" (shantytowns) with their stories.

The production style of *The Decorruption* will follow in the footsteps of the Cinema Novo filmmakers who adopted the *French New Wave* documentary style storytelling techniques and the *Italian Neo-Realism*, for its use of non-professional actors and location shooting. I too empathize with their filmmaking philosophy, which searches for a filmmaking style stripped of the obsession for beauty and perfection, and cares more about the story and creating a feel of authenticity than the aesthetics.

I'll apply some of these movement's principles in *The Decorruption*, like shooting in locations, as they are, the use of non-professional actors, disjointed cuts, and direct sound instead of an artificial score. This naturalistic visual approach aided by the documentary style aesthetics

with the washed down photography is going to help feed the notion to the audience that the main character is a regular person being documented as she exposes to them the corrupt world she lives in.

I want *The Decorruption* to make people reflect about conforming to a corrupt system. By making a film where a character goes to the extreme to protest against it, I believe I can have a good chance of people's attention on the topic. Especially when the character is the hero of the story and her murders are not going to be condemned, but rather portrayed as a positive action. It's something so bold, so politically incorrect that I believe it could stir up some controversy and get people to talk about corruption: What's the solution against it? Do corrupt people deserve to die or not? If I manage to do that, to get people to think about corruption and question it, then my film's objective will be accomplished.

Aesthetic Literacy Review

The Decorruption's visual style will be inspired by the following film movements: *Cinema Novo* and *Dogma 95*. Both film movements attempted to break away from following traditional Hollywood filmmaking practices and aesthetics in order to imprint a new feel of realism to their stories. They are also movements whose aesthetic principles are perfectly suitable for low budget productions; in fact, some of them were born out of the necessity for a more practical approach to filmmaking.

Cinema Novo (New Cinema) is a Brazilian film movement that came out in the 60s, as a response to the "Hollywood style" films that were being produced in Brazil at that time. Most of them were musicals, and comedies that according to the founders of *Cinema Novo* had a commercial tone and whose sole purpose was to portray Brazil as a tropical paradise.

Cinema Novo filmmakers were against this commercial style of filmmaking. They wanted to show the other side of Brazil, the social inequities that plagued the country. *Cinema Novo* filmmakers turned their eyes to the favelas (slums) and the backlands, and made them the settings for their stories "...places where Brazil's social contradictions appeared most dramatically" (Johnson & Stam, 33). They applied a documentary style to their films with the predominant use of hand held camera. They would shot their films "in black and white, using simple, stark scenery that vividly emphasized the harshness of the landscape" (Dennison &

Shaw, 133). This is what, Glauber Rocha, a Brazilian filmmaker at the time named: “The Aesthetics of Hunger” (Johnson & Stam, 70.)

Some of the techniques applied by Cinema Novo filmmakers were inspired by the *French New Wave* (auteur theory) and the *Italian Neorealism* film movements, like the documentary camera style mentioned before, the use of non-professional actors and real locations over sets, because they were suited for a lower scale filmmaking, which privileged storytelling over glamorized cinematography.

The Decorrution is also a film that sets out to portray a dim reality, a corrupt reality. Following the example of *Cinema Novo*, the sceneries of *The Decorrution* will too reflect a bleak world. The photography of the film will have the desaturated, realistic look of a documentary. To recreate one of the main locations at the beginning of the film: the Department of Vegetation, we will shoot in an old, decrepit looking building with dirty walls and worn down furniture. The exterior scenes of *The Decorrution* will show as well a contrasting reality between the main character’s world (a middle class neighborhood) and the poverty of the city where she passes through on occasions.

The Decorrution will also privilege storytelling over cinematographic visual perfection. In addition to adopting some of the techniques used by *Cinema Novo* filmmakers, *The Decorrution* aesthetics’ will be informed too by a newer avant-garde film movement that aligns with the ones mentioned before called *Dogma 95*.

Lars Von Triers and Thomas Vinterberg, founded this movement to enhance the importance of the story in filmmaking and oppose the use of artifices. The movement proclaimed a set of rules called Vows of Chastity, which filmmakers had to abide in the search for what they considered, was a purer form of filmmaking.

Following some of the *Dogma 95* principles *The Decorrution* will be shot utilizing mostly natural lighting (except for night scenes), hand held camera and the predominance of ambient sound over a musical score to imprint the film with a sense of realism. This will also allow for the film’s dead pan and absurd humor to come through by creating a contrast between the tone in which the actors will play the scenes, which will be serious or straight and the absurdity of their actions, in the style of *Lars Von Trier’s* film: *The Boss of it All*. A workplace

satire about a company director who in order to sell his company needs to hire a performer to act as the boss in the negotiations.

A comedy series that applies this philosophy too is *The Office*. This TV show is shot in a *Cinema Verité* style. It's made to look like a documentary that's being done about the people who work in a paper company. From time to time, the characters, just like in a reality show, have a one on one with the camera where they share their absurd ideas to the audience. They do it with a straight face, like they actually believe in them, and that's what makes you laugh. There's no laughing track or music to incline the audience to laugh. It's rather that uncomfortable silence after the character's absurd revelation that makes it funny.

These aesthetic choices will also allow for the look of the film to resemble the secret recordings that sometimes surface on the news and are used to denounce corruption scandals, like the *Vladivideos* in Perú. In these videos you can see the right hand of Peruvian President, Alberto Fujimori, at the time, Vladimiro Montesinos handing out payments in a living room to congressmen, businessmen, TV station owners to buy their votes or get them to support some government policy. Montesinos himself decided to record all his dealings, and as usual in these cases the videos have that low quality image that hidden cameras give and very poor audio.

The Decorruption needs to have that accidental look while maintaining certain quality levels. *Dogma 95* films that are shot under it's "Vows of Chastity" always have clear audio and photography quality. They manage to make the obstructions part of their esthetics.

In conclusion, *The Decorruption* will be a film whose aesthetic style will lean in the direction of minimalism and experimentation, as proposed by the Danish film movement Dogma 95 and the Brazilian School of Cinema Novo, where filmmaking tools were reconsidered and subdued to the telling of the story.

Screening List

The Fight Club. Dir. David Fincher. Perf. Edward Norton, Brad Pitt. Twentieth Century Fox Film Corporation, 1999. Film.

Thank you for Smoking. Dir. Jaison Reitman. Perf. Aaron Eckhart, Cameron Bright and Maria Bello. Content Film International, 2005. Film.

Up in the air. Dir. Jaison Reitman. Perf. George Clooney, Vera Farmiga and Anna Kendrick.

Paramount Pictures, 2009. Film.

Fallen Angels. Dir. Kar Wai Wong. Perf. Leon Lai, Michelle Reis and Takeshi Kaneshiro. Kino International. 1995. Film.

The Boss of it All. Dir. Lars Von Tiers. Perf. Jens Albinus, Peter Gantzler and Friðrik Þór Friðriksson. Zentropa Productions, 2006. Film.

02 Filmes (Firm), et al. *Cidade De Deus Videorecording*] = *City of God / Miramax Films ; O2 Filmes e Videofilmes ; Produção, Andrea Barata Ribeiro e Maurício Andrade Ramos ; Um Filme De Fernando Meirelles ; Direção, Fernando Meirelles*. Widescreen. ed. United States] : Burbank, Calif: Miramax Home Entertainment ; Distributed by Buena Vista Home Entertainment, Inc, 2002. Print.

Un Long Dimanche De Fiançailles Videorecording] / 2003 Productions Et Warner Bros Pictures Présentent Une Production 2003 Productions ; Produit Par Jean Pierre Jeunet Et Francis Boespflug ; Une Co-Production Warner Bros France, Tapioca Films Et TF1 Films Production Avec La Participation De Canal + ; Scénario, Jean Pierre Jeunet, Guillaume Laurant ; Un Film De Jean Pierre Jeunet. Dir. 2003 Productions (Firm), Jean Pierre Becker, Dominique Bettenfeld, et al. Warner Home Video, 2004.

Stranger than Paradise Videorecording] / Janus Films ; Grokenberger Film Produktion, Munish ; Cinesthesia Productions, Inc. ; Producer, Sara Driver ; Written and Directed by Jim Jarmusch. Dir. Balint, Eszter, Inc Cinesthesia Productions, Criterion Collection (Firm), et al. Janus Films : Criterion Collection, 1984.

Kill Bill. Vol. 1 Videorecording] / Miramax Films ; A Band Apart ; Produced by Lawrence Bender ; Written and Directed by Quentin Tarantino. Dir. Band Apart (Firm), Lawrence Bender, Home Entertainment Buena Vista, et al. Miramax Home Entertainment ; Distributed by Buena Vista Home Entertainment, 2003.

The Conformist Videorecording] / Paramount Pictures Presents a Mars Film Production ; a Coproduction between Mars Film Produzione S.p.A. Rome and Marianne Productions, Paris ; a Paramount Picture ; Produced by Maurizio Lodi-Fe ; Directed by Bernardo Bertolucci. Dir. Bertolucci, Bernardo, Pierre 1942-1999 Clémenti, Maurizio Lodi Fe', et al. Paramount Home Entertainment, 2006.

La Mariée Était En Noir Videorecording] = the Bride Wore Black / Oscar Lewenstein for Woodfall Film Presentations Limited ; a Franco-Italian Co-Production ; Les Films Du Carrosse ; Les Productions Artistes Associes (Paris) ; Dino De Laurentiis Cinematografica, S.P.A. (Rome). Dir. Bouquet, Michel, Jean Claude Brial, Laurentiis Corporation Dino de, et al. MGM Home Entertainment Inc, 1968.

Taxi Driver Videorecording] / Presented by] Columbia Pictures ; Written by Paul Schrader ; Produced by Michael Phillips and Julia Phillips ; Directed by Martin Scorsese. Dir. Boyle, Peter 1933-, Peter 1933-2006 Boyle, Albert 1947- Brooks, et al. Columbia TriStar Home Video, 1976.

Fahrenheit 451 Videorecording] / Universal ; Screenplay by François Truffaut and Jean-Louis Richard ; Produced by Lewis M. Allen ; Directed by François Truffaut. Dir. Bradbury, Ray 1920- Fahrenheit 451, Julie 1941- Christie, Home Video MCA Universal, et al. MCA Universal Home Video, 1966.

Brazil Videorecording] / Universal, an MCA Company ; Arnon Milchan Presents a Terry Gilliam Film ; Embassy International Pictures. Dir. Criterion Collection (Firm), Robert De Niro, International Pictures Embassy, et al. Criterion, 1985.

Herod's Law. Dir. Estrada, Luis. Prod. Solares Sandra Estrada Luis. Instituto Mexicano de Cinematografía (IMCINE), Bandidos Films, Nu Vision, 1999.

The Trial Videorecording] / Alexander Salkind Presents ; Screenplay, Orson Welles ; Directed by Orson Welles. Dir. FOCUSfilm Entertainment (Firm), Arnaldo 1916- Foà, Jess 1921- 1998 Hahn, et al. FOCUSfilm Entertainment, 1962.

Le Couperet. Dir. Gravras, Costa. Prod. Ray-Gavras Michèle. Perf. Garcia José, Viard Karin. Radio Télévision Belge Francophone (RTBF), Canal+, Studio Canal, 2005.

In the Company of Men. Dir. Labute, Neil. Prod. Pevner Stephen. Perf. Eckhart Aaron, Malloy Matt. Fair and Square Productions, Alliance Atlantis Communications, 1997.

Falling Down. Dir. Schumacher, Joel. Prod. Kopelson Arnold Weingrod Herschel. Perf. Douglas Michael, Duvall Robert. Alcor Films, Regency Enterprises, Warner Bros. Pictures, 1993.

No. Dir. Pablo Larrain. Prod. King Jonathan. Perf. García Bernal Gael, Castro Alfredo, Gnecco Luis. Participant Media, Fabula, Funny Ballons, 2012.

Ripomatic

The video shows a ripomatic made in an attempt to recreate the story of *The Decorrupcion* through images.

The ripomatic is not a page-to-page representation of the script, but rather a sequence that shows the spirit of the film through the use of images from other productions.



Figure 1 - Decorrupcion Ripomatic

Teaser / Camera Test

The video below shows a teaser, made for *The Decorrupcion*. It represents the opening scene of the film where the Health Minister receives a mysterious package from citizen 31X. This scene was re-shot later for the film in the same location but with different actors and composition style.



Figure 2 - Decorruption Teaser

Animatic

The video below shows an animatic/teaser made for *The Decorruption*. In the animation, a citizen goes to a government office and the person in the service window ask her for a bribe to process her request, so she tricks her into thinking she's going to hand her a bill.

The person at the window puts her hand forward to reach the bill 31X is sliding to her on the desk, but when she's about to take it 31X pulls back her hand and stabs her with the other.

This animatic represents a scene from the film where citizens start to act out against corrupt government officials. At the end of the film, the main character's actions inspire rebellious acts all over the country.

Although the actual shot of the scene turned out different, the animatic helped us as a test to plan the scene and the effect we wanted to create.



Figure 3 - Decorrupcion Animatic

Casting Sessions

On December 15, 2012 the first casting session for *The Decorrupcion* was conducted in a classroom of the School of Communication from the Universidad Católica Santiago de Guayaquil.

The promotion for the event was made through social networks, specifically the film's Facebook page. Posters were also hanged in theaters and acting schools across the city of Guayaquil, where the film was to be shot. 76 applicants attended the casting call.



Figure 4 - Actress Alfonsina Solines auditions for the role of the Reconstruction Minister

The actors selected from that casting call were then asked to come back for a second audition in January, 2013 and perform again for selected roles in the film.



Figure 5 - Actors auditioning in the callback.

After viewing the recordings from the second casting call, the final list of actors who would participate on the film was composed, except for the leading role, which we decided would need a third audition.

First, we trimmed the list of potential actresses for the role of 31X to two finalists. Then we called for them separately to come and read the voice over of character from the script as well as perform actions from certain scenes to see how they would interpret the different emotional states that the character would have to go through out the film.

From the two actresses selected to do the final audition for the role, one was a professional actress who had worked mainly in theater and the other had recently entered the world of acting after being cast for a film that had premiered in 2012.


We decided to choose the less experienced actress because her inexperience made her act in a more natural tone, plus she conveyed a somber look, which was a better fit for the main character, who's supposed to hate her job.

The final casting list ended as follows:

1. Citizen 31X: Ángela Peñaherrera
2. Reconstruction Minister (35X): Alfonsina Solines
3. Director of the Vegetation Department: Danilo Estévez
4. Assistant: José Luis Freire
5. Secretary: Alejandra Paredes
6. Bootlicker (38S): Cristian Naranjo
7. Relative (28S): Andrés Caballero
8. President's Adviser: Vicente Andres Taiano Gonzalez
9. Traffic Officer: Darlyn Gálvez
10. Reconstruction Minister (35X): Alfonsina Solines
11. Health Minister #1: Sixto Sánchez
12. Health Minister #2: Patricio Calderón
13. Nurse: Alondra Rodríguez
14. Citizen 68X: Virgilio Valero
15. President: Andrés Crespo

16. Receptionist: Joans Vasconés
17. Interviewee #1: Martha Robles
18. Interviewee #2: María Eloisa García
19. Interviewee #3: Anette Coello
20. Interviewee #4: Luis Córdova
21. Interviewee #5: Li Wang
22. Minister's bodyguard: Jairo Rousseau Arteaga
23. TV Anchor: Miguel Ángel Ochoa
24. Self-Named Car Keeper: Gregorio Salazar
25. Pharmacy employee – Luis Miguel Alcívar
26. Policeman #2: Angel Gavilanes
27. Passerby: Víctor Arauz
28. Messenger: Ciccio Nuñez

LA DESCORRUPCIÓN
Casting General



Eres tú un ciudadano del País X?

LA DESCORRUPCIÓN ES UNA NUEVA PELÍCULA ECUATORIANA. UNA COMEDIA NEGRA SOBRE UNA EMPLEADA PÚBLICA HARTA DE VIVIR EN UN PAÍS PLAGADO DE CORRUPCIÓN QUE ENCUENTRA LA FORMA DE CAMBIAR EL SISTEMA:
MATAR A LOS CORRUPTOS.

CÓMO? LAS AUDICIONES SE REALIZARÁN POR **CITA**. EN CASO DE NO HACERLA, PODRÁN IGUALMENTE ASISTIR Y AUDICIONAR EN UN ESPACIO LIBRE. PARA HACER UNA CITA VISITEN NUESTRA PÁGINA **WWW.FACEBOOK.COM/DESCORRUPCION** Y SIGAN LAS INSTRUCCIONES O ENVIÉNNOS UN CORREO A: **PRODUCCION.DECORRUPCION@GMAIL.COM**

DÓNDE? AV. CARLOS JULIO AROSEMENA KM 1.5
UNIVERSIDAD CATÓLICA SANTIAGO DE GUAYAQUIL
AULA DE USOS MÚLTIPLES - FACULTAD DE FILOSOFÍA

QUIÉNES? JÓVENES (HOMBRES Y MUJERES) DE 20 - 30 AÑOS
ADULTOS (HOMBRES Y MUJERES) DE 30 - 60 AÑOS

CUÁNDO? 15 DE DICIEMBRE DEL 2012
LAS AUDICIONES SE REALIZARÁN DE **9 AM A 2 PM.**

Figure 6 - Casting Call Poster

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- The Boss of it All*. Dir. Lars Von Tiers. Perf. Jens Albinus, Peter Gantzler and Friðrik Þór Friðriksson. Zentropa Productions, 2006. Film.
- Paranormal Activity*. Dir. Peli, Oren. Perf. Sloat, Micah; Featherston Katie. Blumhouse Productions, 2009. Film
- No*. Dir. Pablo Larrain. Prod. King Jonathan. Perf. García Bernal Gael, Castro Alfredo, Gnecco Luis. Participant Media, Fabula, Funny Ballons, 2012.

CHAPTER TWO: EVIDENCE OF FINANCIAL LITERACY

Business Plan

This business plan is for information only and is not an offer to sell or a solicitation of an offer to buy securities. Furthermore, the entire contents of the Business Plan are confidential and the reader, by accepting the Business Plan, agrees not to disseminate to a third party or copy the information contained herein, in part or in whole, without the express written consent of Cinequil. The Business Plan is the property of Cinequil and by accepting the Business Plan the reader agrees to immediately return the Business Plan to Cinequil upon request.

Executive Summary

Introductory Statement

Cinequil LLC is being formed for the sole purpose of producing and seeking distribution of the full-length feature film: *The Decorrption*, a political satire/dark comedy budgeted at \$23,000. The film tells the story of a disgruntled government employee who realizes that the only way to change the system is to eliminate those who corrupt it.

This film will be written and directed by an Ecuadorian filmmaker, which is why throughout this Business Plan you'll find mentions of the Ecuadorian Film Market and the Latin American region. We anticipate *The Decorrption* will be ready for distributors to examine no later than one year after the full receipt of financing.

Management Team

Emilia Garcia will serve as the sole manager of Cinequil LLC. She's has experience as a TV producer and is working on assembling a team of filmmakers with the industry experience necessary to fully realize the potential of this project. Having directed two short films and produced several TV shows, Ms. García stands ready to make *The Decorrption* in a way that is most appealing to potential distributors.

Production Description

The Decorrution is a dark comedy set in a non-specific Latin American country where corruption has become a day-to-day practice in the public system. Citizen 31X, the main character of the story is an unhappy government employee, whose inability to engage in acts of corruption keep her at a constant risk of losing her job. When a new president comes to power promising to end corruption, she's recruited to reform all the old corrupt government departments. But, eventually she finds out it's all a deception and the new administration is just as corrupt as the one before it. She decides then that the only way to change the system is by getting rid of the people corrupting it and goes on a killing spree against government officials.

Industry Overview

Global box-office receipts for all films released around the world in 2011 reached \$32.6 billion, up 3 percent over 2010. In Ecuador, the exhibition market has been growing at a steady rate of 4 – 5% annually since the year 2000. Around 54 million dollars are collected every year in the Ecuadorian box office.

Ancillary markets such as Blu-ray and DVD rentals and purchases, TV-based or online video on demand (VOD) haven't developed as well in the Latin American region due to the escalating piracy rates. Video streaming is just starting to be exploited with the introduction of Netflix in the market. Local films are sold through pirate DVD stores. Since 2011, averages of 10000 – 25000 DVDs from independent Ecuadorian productions are sold every year in the pirate market.

Market Analysis and Marketing Strategy

The target audience for *The Decorrution* will be consumers of the local Ecuadorian theaters, specifically the 18-34 demographic. Since the 1990s Ecuadorian audiences have shown a trend of support to local productions. In 2010, the three local productions released sold more than 400,000 tickets, a figure unprecedented before. *The Decorrution* marketing strategy will

tap into this local fervor. Since, the film addresses a local reality; we feel the audience will identify with the story.

Before the film is released, the production company in charge of the film will develop an initial marketing strategy relying heavily on screenings, Internet exposure, and transmedia campaigns.

Motion Picture Distribution

Film distributors in the Latin American region focus solely in commercializing Hollywood productions. Local filmmakers use alternative forms of distribution such as self-distribution to get to theaters.

Being a local production, *The Decorruption* will have an exploitable market segment: Ecuadorians. It also has an original plot. The main character will take up a politically incorrect stand using murder as a way to free the public system from corruption. We believe these two factors will help secure distribution in local theaters. For international distribution, the film will be submitted to festivals to attract the attention of distributors.

Funding

Cinequil LLC is seeking \$23000 to finance the entire production budget of the film, *The Decorruption*. Several financing approaches will be used to make the budget, from crowd funding using an online platform like “Indiegogo”, to applying for government aid. If the aid is not approved then we will look for private investors or sell product endorsements on the film.

Money earned from the release of the film will be first used to repay equity members. Payments will be distributed proportionally according to the investment size.

Company Description (Cinequil)

Company Details

Cinequil is a Guayaquil, Ecuador based manager managed limited liability Company to be founded once financing commences. The purpose of the LLC will be to produce, find distribution, and collect revenues for the full-length digital feature entitled, *The Decorrution*: a bold political satire/ dark comedy about corruption in Latin-American countries.

The Decorrution target audience will be the largest movie-going segment: 18-to-34 years old. It'll be an Ecuadorian production so it will attract the attention of this niche audience, which is eager to support local productions. In 2010 the Ecuadorian film “Zuquillo Express” made around \$600,000 in Ecuadorian theaters with a budget of \$400,000. We feel that *The Decorrution* could be made with a lower budget (around \$23,000) while style maintaining a good visual quality, which will allow it be distributed in Ecuadorian theaters.

Our distribution strategy outside Ecuador will be focused on getting the film into festivals to call the attention of international distributors and have it release in other countries. Although, it would probably be a modest release in a limited number of specialty theaters, positive word of mouth could also help it spread to others.

Company personnel

Emilia García, **manager/producer/writer/director** – Emilia García will serve as sole manager of Cinequil LLC. She has previous production experience. She worked as a producer for an Ecuadorian TV channel known as *UCSG Television*, where she supervised many productions for a period of two years. She has a bachelor's degree in Communication and is the process of obtaining an M.F.A in Entrepreneurial Digital Cinema from the University of Central Florida. While coursing the M.F.A she's taken courses in entrepreneurship to get the proper background to manage a production company.

She wrote and directed two short films, which won several recognitions in local festivals and edited the 2010 Ecuadorian low budget film *Piñas érase una vez*. It's customary for directors

to hone their craft on shorts, and then make the jump to features. Examples range from Alfonso Cuarón to Almodóvar.

In 2010, she won a Fulbright scholarship to study filmmaking in the US. She's currently attending the M.F.A in Entrepreneurial Digital Cinema from the University of Central Florida.

Product Description

Synopsis

In a country plagued by corruption, a rebellious government employee, Citizen 31X, refuses to comply with the system. She's the Project Coordinator for the Department of Vegetation, in a country where there are barely any trees.

When a new party wins the elections, her boss who's looking to make a final profit before someone from the new administration replaces him asks 31X to approve a project that will give his friends in Company X the rights to replace all the trees left in the country. Threatened with being fired if she refuses, 31X comes up with an alternative solution to stop the project from being executed. She leaks the news of the project to a reporter, who's more than happy to exploit the story.

Pressured by the media, the new President who's promised to change things decides to intervene all government departments and assigns the task to the new Ministry of Reconstruction.

Inexperience but ambitious, the new Minister starts by taking over the Department of Vegetation. She decides to shut down the Department, after seeing all the employees steal the department's supplies, except for 31X whom she recruits because of her honesty. She needs an ally with experience on government work and plans to use 31X knowledge to survive as Minister.

31X and the Minister start working together shutting down unnecessary departments and trimming down bureaucracy. 31X feels the Reconstruction is finally going to change things, but odd things start to happen that make her question her belief. She sees a maintenance man putting up a sign in one of the floors of the Ministry with the name: "Department of Revegetation" where all of her fired coworkers are settling back in.

Pressured by the President's Advisor, the Minister is forced to make up a new Department for the old Director. 31X complains to her about it, but the Minister dismisses 31X's concerns and tells her that the Director will be under her watch this time. Unconvinced, 31X looks into the Department of Revegetation and finds that they are planning to hand projects to ghost companies. She takes the proof to the Minister, and ends up not only being demoted but sent to work for The Department of Revegetation.

She's placed in an improvised office/closet in an effort to make her uncomfortable and quit. But 31X has other plans. She wants to take the Director and the Minister down, so she starts spying on them and find out that their latest corrupt project is not only bad for the country, but harmful for people. The Director has approved the replacement of all the plants in the parks to a company that's using a toxic fertilizer.

Unable to stop them through traditional means, 31X realizes that the only way to put an end to their actions is to kill them, so she sets out to eliminate all the bad government employees starting with the Minister. Her murders have a positive impact and other people start to imitate her, igniting a revolution.

Project Details

"The Decorruption" is a dark comedy budgeted at \$23,000 and geared toward a young to adult audience (18-to-34 years old), the largest section of movie-going public. Its main target will be the Ecuadorian market, which is showing a strong trend of demand for local films.

As mentioned before, the release of the film will begin in Ecuador. We will use a non-traditional self-distribution method. A common strategy used by local filmmakers to establish distribution in commercial theaters across the country.

The film will be shot digitally to reduce costs, while still maintaining a production quality characteristic of pictures that have secured distribution in the Ecuadorian market.

Another way, we hope to secure distribution is through the publicity generated by the film's storyline. It will indirectly allude to real political facts, which may be prone to cause some controversy. Although this might sound negative, in the event that it happens it will actually

mean free publicity for the film. It would be an effective word of mouth technique that could take the film out of its low budget anonymity.

In addition, the main character of the film will also perform a morally questionable or politically incorrect action. She will kill corrupt people to cleanse the public system. This dramatic line might also help generate some discussion and attention for the film making it more attractive in the eyes of distributors.

We will also reinforce this with a transmedia campaign around the topic of corruption. We anticipate the film being ready for release no later than one year after financing has been secured.

Industry Overview

The filmmaking process

A story goes through 4 different stages before it becomes a film: development, preproduction, principal photography, and postproduction. The producer is the person who supervises this whole process.

During development, the idea for a story is turned into a screenplay. Once the screenplay is finished, the producer starts working on raising the money for the film.

When money is secured and a final version of the script is approved, then preproduction begins. This is the part where the locations, props, permits, cast and crew are secured. A shooting script is designed and a shooting schedule.

Once this is done, principal photography can begin. This is the part where you actually shoot the film. The producer oversees the shoot, ensuring that the day-to-day operations run smoothly.

When the shooting process is over, the film is taken to postproduction. This is where all the shoots that have been recorded are put together in a sequence. When a final cut is ready, the film is exported in the case of digital format.

Multiple copies can be made later of the film for distribution. This is the step where the film reaches theaters or various ancillary markets such as TV, DVD/Home Video, digital streaming, etc. A company pays the producer for the rights to show the film in any of these

mediums. Distribution usually begins with a domestic release followed by an ancillary and foreign market release. The range and number of screens where the film is released varies. A film could open in one screen or 1000, depending on the evaluation made by the distribution company of the film.

Studio versus independent films

Studio or other entities can finance a movie. The major studios in the world are: Sony Pictures Entertainment/MGM, The Walt Disney Company, Warner Bros, Twentieth Century Fox, Universal Studios and Paramount Pictures. Some of these studios have subdivisions. Generally these subdivisions are capable of producing and distributing between 15-25 films annually worldwide. In Latin America, studio films accounted for over 80% of the box office revenue. (Observatorio Mercosur Audiovisual)

There are also other sources of official funding for local film productions in the Latin American region. Local TV stations usually take the place of the Studios, although there are also some small local production companies. Local TV Station can help finance films and contribute between 2-5% of the budget. They usually also take care of the promotion and marketing of the films they endorse. (Solot, Steve)

For the purpose of this business plan, those movies created with no funding from an U.S. Studio, local production company or TV Station will be referred as “independent films”, and those with such funding and owned by a studio are “studio films”. It is possible for an independent film to be later bought by a studio and achieve distribution.

Independent films face more difficulties than studio films, because they don't have the financing and distribution of their film secured. If a studio film goes over budget, then the studio would cover the financial. This would ensure the completion of the film. While for an independent film this is much harder if not impossible. The producer would have to go out and find more investors for the film.

But, there are some aspects in which independent filmmaking can achieve for a better product. Studio films are very controlled. Usually the studio has some input in how the film must

turn out. While Independent Film directors are free to control the process and outcome of their films. They are free to make artistic decisions and implement their vision of the story.

Independent films are also more cost efficient. The overhead for a studio film is much higher than that of an independent one because studio employees must work in other productions. Their overhead also has to include the upkeep of the studio and its many divisions.

Budgets are also more prudently spent in independent films. Studio films can pour so much money in their productions that they don't put the same care to not over exceed their budgets. This can result in lower profits for studio films than what they could have gotten with a more financially controlled film.

Box office

According to the Motion Picture Association of America global box-office receipts for all films released around the world in 2011 reached \$32.6 billion, up 3 percent over 2010 and 35 percent higher than five years ago. In the U.S. the number of Hispanic frequent moviegoers increased from 6.4 million to 8.4 million between 2009 and 2011, a positive development for the theater industry. (Verrier, Richard)

In addition to this, Senator Chris Dodd, Chairman and CEO of the MPAA, says research has proven that Latin Americans, go more often to the movies (seven times a year) than the average moviegoer, who goes less than four.

Trends in Latin America

Even though we have mentioned major distribution companies from the US, as well as information of the overall film industry, the following section will focus solely in trends from Latin America, specifically from Ecuador. The reason for this is that it will be the main country where the film is planned to be screen. Nevertheless, it was important to establish the overall information from the US Studios because of the impact and dominance they have in the industry of the region.

Digital Screens

According to the *Film Journal*, Latin America has experienced the fastest growth in the number of digital screens worldwide. This is relevant to the present business plan because our film *The Decorruption* will be shot digitally and use this kind of projection.

The number of screens in Latin America increased almost 900% in 2009 and the numbers keeps on growing. There are more than 500 screens spread throughout 19 countries of the region. This represents 5% of all the screens in the region, a number comparable to that of the European Union (5.3%) and the rest of the world (5.9%). (Gonzalez, Roque)

In 2009 there were 11 digital screens in Ecuador spread between 2 of the major cities in the country. Today that number has doubled.

Box Office

According to the 2010 edition of the *FOCUS: World Film Market Trends report*, published by the *European Audiovisual Observatory*: The largest markets for box office admissions in the region are Mexico, Brazil, and Argentina. Admissions in all of Latin America are majority Hollywood; however, in these "big three" countries, local industries are also still quite strong (particularly in Brazil and Argentina, each with about 15% local admissions; about half that number in more US-dominated Mexico). Local industries aren't as strong as they used to be, but they're still most definitely alive. Latin American films are distributed and screened worldwide, although their reception is limited.

In Ecuador, the exhibition market has been growing at a steady rate of 4 – 5% annually since the year 2000. Around 54 million dollars are collected every year in the Ecuadorian box office. (Solot, Steve)

The average box office of an independent Ecuadorian film in the local theaters is \$450000. But 96% of the overall box office from local theaters goes to Hollywood productions.

Other markets

In Latin America the Internet video streaming industry is yet to be developed as it is in

the US. DVD consumption is the major ancillary market as an alternative option for watching films that come out of the theaters.

By 2007, 57% of all the homes in Latin America had a DVD player. But piracy is a major issue, especially in Ecuador. There are more than 2300 pirate DVD stores across the country. Nevertheless, thanks to government controls these local stores have come to terms with local filmmakers to sell at least their DVDs legally. Since 2011, averages of 10000 – 25000 DVDs from independent Ecuadorian productions are sold every year in the pirate market.

Marketing Analysis and Marketing Strategy

Exhibitors

Over the past 11 years, the demand for national film productions has increased in the Ecuadorian market. Ecuadorian films used to be rarity. During the 1990-decade for example, only 4 films were released. But, thanks to the critical success of the Ecuadorian film, *Ratas, Ratones y Rateros*, released in 1999 and the new financial aids provided by the government, Ecuadorian filmmaking has gone through a transformation. An average of 8 national productions reaches Ecuadorian theaters every year since 2007, according to Jorge Luis Serrano, director of the Ecuadorian Filmmaking National Council (CNCINE).

There are 220 screens in Ecuador, 80% of them are located in the cities of Guayaquil and Quito. The average cost of a movie ticket is \$4.50. There are also a small number of art theaters across the country, where independent films are screened. These non-commercial movie theaters show a lot of support for national productions and usually let local filmmakers screen their work for free.

In Ecuadorian movie theaters, the most successful national films have managed to sell up to 250,000 tickets. While the average Ecuadorian film sells up to 100,000. This shows the potential market and interest that local commercial movie theaters would have to screen a film such as *The Decorrption*.

Word of mouth

Local films in Ecuador rely heavily on word of mouth for their box office success. A positive word of mouth increases the number of screens and as well as the number of weeks it stays on theaters.

“Prometeo Deportado” an Ecuadorian film released in 2010 opened in 18 screens and thanks to positive word of mouth managed to stay in the theaters for 10 weeks. It attracted around 400,000 viewers and grossed \$1’800,000. This is an extraordinary figure for an Ecuadorian film and more than twice the film’s budget.

National films must compete for a spot in local theaters with international productions, which take up to 96% of the market. This is why positive word of mouth in the case of *The Decorrupcion* will be vital to prolong the life of the film in local theaters and increase the profits.

Festivals

Latin-American films depend mostly on festivals to reach audiences outside their own countries. Getting an award and positive reviews is the mechanism they use to achieve international distribution.

“The Secret in their eyes” an Argentinean film, which won the Academy Award for Best Foreign Film in 2011 was first released only in its own country (66 screens) and Spain (207 screens). The film opened in August 2009 and almost a year later thanks to the recognition it received, the film got a limited release in the US, Canada, Italy, France and the UK. This is why full international release for a Latin-American film depends mostly on how well it does on festivals and competitions. Even in the best conditions, like in the case of *The Secret in their Eyes* distributors need the positive word of mouth festivals give to the films in order to risk a wider release.

The Decorrupcion will also be first sent to the main film festivals in the Latin American region: The Iberamerican Film Festival (Huelva), The San Sebastina Film Festival, the International Festival of New Latin American Cinema (La Habana) and Florianópolis Audiovisual Mercosul from Brasil. (Crusafón Baqués, Carmina)

The purpose of sending the film to these festivals is not only to attempt and win and

award in order to get some form of international distribution, but they also allow you to make contacts with other filmmakers. As with self-distribution, small independent production can also get some form of international release through trades between filmmakers. For example, a filmmaker from one country who befriends a filmmaker from another could make a deal to handle the release of each other's film in their local own countries. The release wouldn't necessarily be in commercial theaters, but they could arrange screenings in local independent theaters where each filmmaker has a connection.

General Marketing Strategy

In a country like Ecuador where national film productions are a rare commodity, local audiences are eager to watch whatever local film comes out regardless of the story. In 2010, the three local films that were released in Ecuador (*Prometeo Deportado* by Fernando Mieles, *Zuquillo Express* by Carl West and *Rabia* from Sebastián Cordero) sold over 400,000 tickets. These films vary in their genre and style, yet they received the same response from the Ecuadorian audience just for being local.

Ecuadorian films use traditional means to promote their movies: newspaper ads, board signs, movie trailers, news coverage, websites, social networks, etc.

The average Ecuadorian film costs about 400,000 dollars. A small budget, but a lot higher than "The Decorrupcion" would have. Although, on one side this gives the film more room for revenue, it also means that it won't be able to rely on traditional marketing strategies because of their high cost. (Solot, Steve)

Transmedia storytelling could be a good alternative to create awareness for the film and start cultivating an audience long before it's even finished. The placement of the film in movie theaters and its success will depend on how well it's promoted to make the largest amount of people aware that it's out there.

Transmedia campaign

The Decorrupcion is a film with a character that sets out to kill corrupt politicians. This type of plot with traces of a thriller fits well with transmedia storytelling.

Transmedia refers to a story that is told on multiple media platforms and formats using current digital technologies, with different parts of the story appearing in different Medias. The viewers may enter the story at various points, and may need to solve puzzles or follow clues to discover the different nodes of the story. For the promotion of the film *The Dark Knight* a web site called *whysoserious.com* was designed. In it people would play games and get real tips from the joker that ended up making them unknowing participants to the opening of the film.

In one part of the game, a lucky participant would get a tip from the joker to go to a cake store and ask for a package. Inside this package they would find a pouch which contained a cell phone, a charger, a joker card and a note with instructions to call another number that in turn would trigger another message to keep the phone on at all times. By doing this you became one of the joker's accomplices.

A small creative game like this can generate as much attention to a film as a million dollar marketing campaign. People are eager for interactivity these days. Once you give it to them, it makes them feel as if they are part of the story. Recently, the film *Chronicle*, a small budget superhero film used transmedia strategies for promotion. They flew mechanic teen dolls above the skyscrapers of Lower Manhattan making it look like the heroes of their film. A campaign like this can also help take you out of the crowd.

Being a low budget film from an unknown first time director, *The Decorrution* will need a strong promotion campaign to build an audience before its release and transmedia lets you start working on that long before the film is even shot.

Also, since something like this has never been applied in Ecuador there's a higher possibility of getting people engaged with the strategy, just like it happened with the *Blair Witch Project*. This last film sold the idea of being a documentary about the disappearance of three students in the woods. The Internet campaign for the film worked and caused great excitement because it was the first time someone had tried to do it, so people all over the world were duped. The film made close to \$249 million in the box office.

Finally, before the film is released depending on the amount of awareness created by the transmedia campaign, a small traditional marketing promotional campaign (board signs, posters, trailers) will be launch to reinforce the public's awareness of the existence of the film. If the

transmedia campaign is successful then the investment in a traditional marketing campaign will be minimal.

Target Audience and Specific Marketing Strategy

The Decorrupcion could be described as a political satire. On one hand, it's *Serpico* fighting corruption in government institutions. But, it also has a comedic feel to it that emulates the low budget French film *Le Couperet*, a story about an unemployed chemist who struggles to find a job and eventually realizes that the solution to his problem is to eliminate his competition.

The marketing strategy for *The Decorrupcion* will revolve around to key moments: the launch of the crowdfunding campaign and the release of the film.

Competition Analysis

- *Competition:* Every other Ecuadorian film that comes out in the same year.
- *Competitor's position:* Tell stories (mostly dramas) that expose local slang, realities, customs or places/ use traditional Hollywood distribution.
- *Unique Selling Proposition:* Story genre and style of distribution.
- *Potential Audience:* The Ecuadorian art enthusiast, the Ecuadorian migrant and the political fanatic.

The Ecuadorian Art Enthusiast

Channels they use:

- Twitter and Facebook accounts from:
- National Cinema Council (CNCINE)
- Maac Cine (Guayaquil)
- 8½ Cinema (Quito)

Newspapers (cultural sections):

- El Universo

- El Comercio
- El Telégrafo

Concerns:

They are middle and upper class. They are educated. They used to be skeptical about Ecuadorian productions, but now embrace them. They support national artistic incentives. They keep track of new local productions.

Marketing Strategy for the Crowdfunding campaign:

Make contact with the influencers from the channels mentioned above. In order to do this we are going to transform the making of *The Decorruption* into an interactive experience, following the example of the Spanish transmedia project: *The Cosmonaut*.

A website for the film will be created where every single piece developed for the film: the script, the business plan, the marketing plan, ripomatic, pictures of the possible locations, preproduction activities, etc. will be posted. The art enthusiasts especially those interested in filmmaking will be able to follow step by step the making of *The Decorruption*.

There will also be a section where they'll be able to help out in production tasks and by doing so become a member of *The Decorruption* team or through donations to the crowdfunding campaign. We'll offer people the chance to become producers of the film by donating \$5.

Because an experience like this hasn't been attempted in Ecuador, we feel it will catch the attention of the influencers and we'll get a mention on their sites.

We'll send them posts from our site to let them know about the production and get a mention from them.

Marketing Strategy for the film release:

The promotional campaign for the film release would follow the example of the marketing strategy done for the short film "The Thomas Beale Cipher" from Andrew S Allen on Vimeo.

We will have all the members of *The Decorrption* team share the trailer of the film through Vimeo to spread the word about it.

According to Andrew S. Allen, they started by taking advantage of the social media reach of their core supporters. They had their crew promote the short film to their contacts: "Make sure everyone associated with the film knows the plan, and shares it with their social networks. With even 8-10 people sharing on Twitter and Facebook (even if no one individually is Mr. Popular) it's not hard to get over 1000 impressions which can be enough to reach a critical mass."

After that, they went to pitch their film to influencers. In the case of *The Decorrption*, we would have to work on getting the film mentioned by local Ecuadorian cultural magazines and newspapers. If we could get a mention in the National Cinema Council web page or a news article in a cultural article, that would shine light on the film and give it validation.

We also plan to launch a transmedia campaign to add something different to the production of *The Decorrption* and help establish the uniqueness of the film compared to the other productions and thus win followers.

There are two options for a transmedia campaign for *The Decorrption*. These are "small-scale" and "full-scale." The choice of campaign will depend upon budget, scope, resources, and time.

The *small-scale* campaign would go as follows: a blog will be launched where people will be able to share their corruption stories anonymously. The best stories published in the blog could be later turned into small-animated promotional videos where the Decorrutor (the main character of the story) will kill the people mentioned in these blogs for committing acts of corruption.

A web site will also be designed for the film where the Decorrutor will post comments about corruption news, build conspiracy theories, etc. The site will be interactive. The Decorrutor will also have an active Facebook page with links to polls and interesting, newsworthy items.

The audience may be asked to make up a logo for the Decorrutor, draw it in some part of the city, and upload it. If there's a political protest, people could be asked to go dressed with a t-shirt of *The Decorrption*. These are just some examples of games that could be played with the audience to get their attention for the film.

A Twitter feed called *The Decorrupter* can receive stories from corruption from the news and share them or use dark humor to describe how they can be “decorruted.”

Meanwhile the *full scale* campaign would start with advertisements going out asking people to “Assist the Ministry of Health... help decorrut our files.” The website appears to be a government site.

At the website, a character will teach audience members how to “hack” into a collection of voicemails. Some of these can be humorous. One voicemail, however, suggests a higher level of corruption. Players are able to reach out to the supervisor of the Department of Health, who is the hero of this game.

In communicating with the supervisor, the audience begins to hack more private voicemails (which is a corrupt activity in itself), collecting incriminating information about corrupt people all over the place. Perhaps the decorrution of these audio files can also identify the people who are speaking: Citizen 31X, etc.

Some of voicemails include suggestions that the supervisor has also engaged in corruption. However, he (or she) is a likeable character, and players should feel conflicted about this problem.

The audience decorrups a series of voicemails between the Decorrupter and the supervisor, learning more about the corruption.

The supervisor begs for the audience to help because the Decorrupter is getting more serious. This will be a cold path, and the audience cannot change the story here.

The Decorrupter vows to take action if final incriminating evidence against the supervisor is located. The audience finds this evidence. It is up to them whether to share it with the Decorrupter.

Someone will share it, and the supervisor will be killed. The story ends, and the audience finds the official film website.

This is a dark ending because of the serious subject matter, but there should also be some humor throughout the game (the silly voicemails, particularly). Also, the death of the protagonist at the end of the game would provide some backstory to the film as well as leave audiences wanting more resolution to the story.

The Ecuadorian migrant:

Channels they use:

Twitter, Facebook, and local newspapers, Ecuadorian newspapers (El Universo), church announcements, local Hispanic associations, Ecuadorian international channels such as: Ecuavisa, Teleamazonas, Ecuador's Embassy at the US.

Concerns:

They are eager for anything Ecuadorian that gets out. They want to find things that remind them of home. They wear the country's t-shirt when there's a soccer game.

Marketing Strategy:

Word of mouth is key in order to reach this audience. Even though they are not in Ecuador, they learn through their families and friends what new Ecuadorian films come out.

Usually word of mouth will be triggered by traditional marketing strategies like having the trailer of the film shown in Ecuadorian movie theaters or paying for publicity to appear on the streets of the main cities.

There are two international Ecuadorian TV channels that reach the US. The trailer of a recently released Ecuadorian film called "Sin Otoño no hay Primavera" was played constantly in one of these international TV channels (Ecuavisa) throughout the month of October when the film came out. Because *The Decorruption* is a low budget production and it may not have the resources to get this kind of publicity, we'll use alternative channels.

We'll also do a survey to research what news sites or magazines Ecuadorian migrants consume in the US or if they belong to any particular community or Ecuadorian association. If they read any particular Ecuadorian news blog or magazine and then contact them to try and get an article written in their websites about *The Decorruption* to create awareness for the film in the migrant community, although if a good enough campaign is run in Ecuador this will come out naturally through word of mouth.

A selective release for *The Decorrution* could be arranged through the film's website where people who are on the US or Spain will be able to see the film online or download it for free.

The Ecuadorian Embassy in the US also organizes film screenings like the VI Ecuadorian Film Showcase, which took place last July in Arlington, Virginia and the Ecuadorian Film Festival in NY. We will also try and contact them to get the film included in their screenings.

The Ecuadorian Political Fanatic:

Channels they use:

They follow political stories on TV, local newspapers or magazines, as well as politicians on Twitter. Political satire facebook pages such as: Political Math and Don Burro.

Concerns:

They are interested in the political situation of their countries. They follow the news. They go out and protest against government decisions or to manifest their support for a certain candidate. They also like to share memes that mock politicians through facebook.

Marketing Strategy:

The purpose of our marketing strategy is to draw the same crowd who supported the Ecuadorian documentary *Mi Corazón en el Yambo*, which came out in 2011 and also had a political theme. It's an investigation story about police corruption in Ecuador during the 80's. It describes the case of two young boys who were kidnapped, tortured and murdered by the police after being confused for terrorists. The documentary was a success in the box office in Ecuador. People responded to the local and political content of the film. It was released in October 2011 and was still being shown in some theaters by February.

The Decorrution could garner that same support. Part of the marketing strategy would also be to exploit the idea that it's going to be the first Ecuadorian political satire ever made.

Before its release, the film could be shown in universities across the country to increase awareness and start word of mouth among the 18-34 demographic. It could also be shown in political student organizations. They could become the film's core audience. Ecuador is a country with strong political discontent, so showing the film to political organizations could also help build interest for it.

The strategy to engage with this audience will start in a smaller scale targeting political disappointed Ecuadorian citizens. Social networks will be the main channel used to reach them. There's an increasing trend among Ecuadorians to share mocking memes about political situations. For example, there's a Facebook page called *Political Math* where people post funny images about politicians.

In 2013 there will be elections in Ecuador and that's what has triggered people's interest in talking about politics. In order to protest against the inscription of local celebrities for senate positions, an anonymous group tried to sign a Donkey as a candidate too in the coming elections. "Mr. Donkey" as the character is called, has a facebook page, a twitter account and his followers are now in the thousands.

The Decorrption will try and tap into this political fervor. One of our marketing strategies is to get associated with these organizations who are mocking the establishment and also created provoking political posts in our site to draw attention for the film.

Table 1

Social Media Strategy

| Social Media Strategy | Update Frequency | Key Messaging Strategy | Objectives | Measures of Success |
|-----------------------|------------------|---|--|---|
| Facebook | Weekly | Make posts about corruption or related to the film's activities | Gain followers. Create a contact list. | # of likes (20 new likes each week) |
| Twitter | Daily | Make posts about corruption or related to the film's activities | Gain followers. Create a contact list. | # of Followers (20 new followers each week) |
| Film's Blog | Weekly | Give information about how a small-scale production is made. | Draw attention to the film | # of views to the posts made. |

Distribution Overview

North American films dominate the Latin-American film exhibition market. Between 70-80% of the films released in the region every year are U.S productions. Another 15 – 20% of the market is filled with local films from each country. Finally, what's left of the market (between 10 – 15%) goes to films from other countries, either European or from the same Latin-American region. (Observatorio Mercosur Audiovisual.)

In addition, mayor motion picture companies such as: Columbia, Fox, Disney, UIP and Warner control the distribution and film scheduling in most of the region. They have offices in Argentina, Brazil, Colombia, Venezuela, Chile, México, Cuba and Perú. Transnational corporations also own most of the main movie theater chains (Multiplex). Cinemark, an important film exhibition company in the U.S owns the largest theater chains in Chile, Brazil, Colombia, México and Perú. (Nora de Izcue et al)

Between 80% and 85% of the profits obtained from the box office in Latin America go to these mayor distribution companies. Only between 5-6% go to European production companies. Spain usually takes about 1% of the box office. Meanwhile, Latin American productions (except in the case of a particular hit distributed by a North American mayor distribution company) get between 0.2% and 0.5%.

Because of the U.S. predominance in the region's market both in offers and distribution, there are no mayor Latin-American distribution companies. In terms of distribution, Latin-American regions can't be approached as a whole. The exchange of films between countries is very limited. Plus, local films that may do very well in terms of box office within their own countries are hardly ever able to replicate those results in other places of the region. For example, in Brazil (the second largest Latin American film market) between the years 2005 and 2007, a number of 35 non-local Latin-American films were released. The average film managed to attract only between 13577 and 154 spectators. (Buquet, Gustavo)

The only exceptions are sometimes coproductions with industry developed countries or films that have received awards. For example, *The Secret of your Eyes* an Argentinean film coproduced with Spain, which won the Academy Award for best foreign picture in 2010, got picked up for international distribution by Sony Pictures. It made around \$6.4 million in the US box office. (Imdbpro)

Local distribution companies in Latin American, operate only within their own country distributing both North American films and the occasional big local production. International distribution for commercially and critically successful Latin-American films is always done by one of the mayor U.S distribution companies, because of the low capacity from local distribution companies to successfully access foreign markets.

Europe

The European market is very important in the distribution of Latin-American films. About 30% of the films produced in the region are exported to Europe every year. In 2007 nearly 38 million Europeans attended Latin-American film screenings. Nevertheless this number does not represent an exceptionally positive indicator. It's still very low figure compared to the

European region global box office. (Gustavo, Buquet)

Spain is the most receptive market in the European Union for Latin-American films. Nearly 50% of the audience for Latin-American films in the region comes from this country. France is the second most receptive country, representing 16% of the foreign box office, while Italy contributes with 8%. Clearly historical Latin roots seem to relate to the reason as to why these countries are more receptive than others to Latin-American films.

Festivals

Latin-American films depend mostly on festivals to reach audiences outside their own countries. Getting an award and positive reviews is the mechanism Latin American films use to achieve international distribution.

An example of a small scale Latin-American film that got distributed thanks to festivals is the Peruvian film: *Undertow*. This low budget film with a first time director won the *World Cinema Audience Award* in the Dramatic category at the *2010 Sundance Film Festival*. This award as well as other recognitions allowed it to jump from a small local market (Peru) to a relative international release. It was shown in Brazil, France, USA, US, Ireland, UK, Colombia, Spain and Germany.

Ecuador

In Ecuador at least 96% of the films released every year come from the U.S. This makes local film's distribution harder. In terms of scheduling, theaters will always give preference to foreign films (U.S.) because they generate higher profits. (Solot, Steve)

But, unlike in other countries of the region the relationship between distributors and theaters is less excluding. This has opened the door for the exhibition of local productions that attract the population's interest by capturing some aspect of the country's reality.

There are three distribution companies in Ecuador: Consorcio Fílmico, Productora Fílmica and Distribution Company "El Rosado". Like the trend shows in the rest of the region, they focus mostly in distributing films from the mayor US production companies. Because of the low film production scale in Ecuador, local films rely mostly on self-distribution to get to

theaters. They are usually low budget films, which mean they can't afford to hire sales executives or production representatives. (Al país han llegado 8 de las 32 nominadas a los Globos de Oro)

The benefit of self-distributing is that you get to keep more of the box office. Instead of having to give between 35% and 40% to a distribution company for prints and advertising, the film's production company splits the box office with the theater. It could be 50-50 or something else depending on the agreement reached. At the same time, this also means that the production company has to assume the advertising expenses. But, still self-distribution in a small-scale environment such as the Ecuadorian market can increase the chances to recover faster the original investment.

DVD Distribution

In terms of local film productions, a form of self-distribution can also be applied to DVD sales in Ecuador. Video on demand and other types of paid video streaming haven't reached the Ecuadorian market yet, so DVD is still the main alternative medium to theaters.

The DVD market in Ecuador is dominated by piracy. There are only a few legal commercial stores left in the country. On the other hand, there are thousands of small local DVD stores, which sell illegal copies of films and feed the demands for movies in the country. Although, the Ecuadorian government has tried to reinforce the law and close some of these establishments or give them fines, most still remain open.

As part of their fight to continue in the DVD business, a great number of these small local stores (up to 2300) gathered together in 2011 to form an association called: Asecopac (Asociación Ecuatoriana de Comerciantes de Productos Audiovisuales y Auxilios Mutuos). In an attempt to legalize their business, they offered to be the main distributors of legal DVD copies of Ecuadorian films. This venture gave great results in the same year when 25000 copies of the film *A Tus Espaldas* were sold in a little more than one-month. The same happened later with the films *Cuando me toque a mi* (2008) from Victor Arregui and *Los Canallas* (2010), from Ana Cristina Franco and Diego Coral, which sold between 10000-25000 copies at a price of \$5 per dvd. (Solot, Steve)

The high demand for DVDs from Ecuadorian films can also be explained because of the abrupt way the productions are sometimes taken out of theaters. The pressure to make space for the release of some blockbuster Hollywood film makes theaters sometimes take out Ecuadorian films from their schedules before they even die down completely.

Distribution Criteria (The Decorruption)

There are three factors that determine the possibilities for a film to get picked up for distribution: whether it has recognizable actors, an exploitable genre or market segment, and an original story.

Although *The Decorruption* will probably have no recognizable actors, it does have an exploitable market: Latin Americans, and an automatic core audience: Ecuadorians. Like it was mentioned in the marketing plan, Ecuadorian productions are rare in the country, so the public is always avid to watch them whenever one comes out. In addition, the Latin American market not only limits itself to the actual region, but it could also be pointed at the millions of immigrants that live in the US.

It also has an original story that deals with the problem of corruption in Latin America. The fact that the film deals with a political theme could even probe to arise some level of controversy, which would also increase the possibility of the film to get noticed and achieve distribution.

Distribution Strategy (The Decorruption)

Theaters

Self-distribution will be the approach used to sell *The Decorruption* in the Ecuadorian market. This is a common method applied by Ecuadorian productions because of their low scale. Local commercial theaters in Ecuador are open to this type of initiative. In 2010, two Ecuadorian films were screened in local commercial theaters using this method (Prometeo Deportado and Zuquillo Express). They were released in barely 10 screens but they sold approximately 400000 tickets each. (Solot, Steve)

These numbers have proven to local commercial theaters that there's a demand in the public for local films, for stories that depict national realities. *The Decorrption* fits this premise because it's a film that will depict the problem of corruption in Ecuadorian government institutions.

Using self-distribution will also speed the return of the original investment in the film, because no percentage of the box office would have to go to a distribution company. The revenues would be split directly between the producer and the theater.

Ecuadorian films usually get a lifespan of 4 to 8 weeks in commercial theaters, depending of the films reception. Like it's mentioned in the general distribution overview, commercial theaters usually take out Ecuadorian films to make room for Hollywood blockbusters. This is why a second release of the film in independent movie theaters will be arranged.

Distributing the film to independent screening rooms also gives the film the possibility to reach wider audiences in places where there are no commercial theaters. The local documentary *Mi Corazón en el Yambo* stayed 10 weeks in commercial theaters in the country and then moved to independent screens. Even two months after its commercial release, the audience kept filling the screening rooms.

Ancillary Markets

Along with the distribution in independent theaters, a DVD release will also be arranged. We would like to work with the local DVD commercial association, *Asecopac*. Like it was mentioned before, in Ecuador, the commercialization of DVDs is in the hands of small local stores, which sell pirated copies of international titles and original local films. Over 2300 stores belong to the *Asecopac* organization. They are located in 26 cities. (Cine Local en las Perchas De Asecopac)

In 2010, they managed to sell 25000 legal copies of the Ecuadorian film *A Tus Espaldas* in 40 days at a price of \$4. They kept 55% of the profits and the filmmaker received the other 45%. (*A Tus Espaldas Vende 18.000 Copias Legales*)

Another strategy that we plan to implement is to submit the film to top tier festivals to try and achieve international distribution such as: Sundance, Berlin and Cannes. Other

international film festivals friendly to Latin-American productions will also be targeted such as: Mar del Plata, Shanghai, Tokyo, San Sebastian and Goya.

Finally, after the DVD sales have died down the film will be uploaded on *The Decorrupcion* website and distributed for free. Even though this won't represent direct revenue, it could provide a valuable argument to get distribution. Showing that a high number of people have downloaded the film could prove valuable to get a distribution company into releasing the film, like it was done by with the Australian film *The Tunnel*.

Financing

Risk Statement

Investing in film can be a risky enterprise. Films can fail to complete production, not achieve distribution, don't receive the necessary publicity and lose to the competition or even have a bad distribution strategy, which will prevent the film from ever being profitable. *The Decorrupcion* is a low budget film, which means that it'll have to face more obstacles than a study endorsed film to achieve success as is pointed out in this business plan. In addition, the factors listed before are not the only ones that determine a potential film's success. This is why films are considered a risky investment even though sometimes they pay off, but it's good for equity members to keep this in mind before making a commitment.

Methods of Financing

Cinequil LLC is seeking \$23000 to finance the entire production budget of the film *The Decorrupcion*. To obtain this amount of Money several Financing approaches will be used.

First we plan to apply for government aid (in Ecuador), in the amount of \$20000. We will try to get funding from the National Cinema Council in Ecuador "CNCINE", which opens a contest every year to give financial aid to local productions. We will participate in the Production category where you can be awarded up to \$70000 for the production of your film. If the aid is not approved then we will look for equity members that want to help finance the project or we will try and sell product endorsements on the film.

We will also launch campaigns in the online platform: *Indiegogo*. The objective of this website is to give a space to anyone who wishes to raise money for a particular purpose. In *Indiegogo* you can launch a page for your campaign, where you describe your idea (what you need the money for), set a funding goal, and offer rewards to contributors. The rewards we are going to offer will go according to the amount of the contributions. To finance these rewards, we would do exchanges with local stores. For example, we could make a deal with a printing company and send every person who contributes with \$20 a poster of the film.

Indiegogo charges a 4% fee after you have reached your funding goal, as well as third party fees (credit cards). These are factors that we will take into account for the financing of the film. We also feel that our transmedia marketing strategy will help get awareness for our *Indiegogo* campaigns.

In addition, we will also open a *paypal* account for donations. Since the film is targeted to Ecuadorian audiences, we feel *paypal* is a more known global payment system. Contributors from Ecuador will feel more inclined to make a donation through a familiar website like *paypal*.

We will also apply the *Latino Film Fund*, a non-profit, charitable, tax-exempt organization for fiscal sponsorship. Any costs that are not financed through contributions will be covered by taking out a loan.

Equity Members Repayment

Money earned from the release of the film will be first used to repay equity members plus a 20% of return until it is recouped. After this, cast and crewmembers will be paid according to their contracts. Any remaining profits will be splits evenly between Cinequil LLC and its equity members. Payments will be distributed proportionally according to the investment size.

Cinequil LLC will deliver accounting statements and the respective payment to equity members within 30 days of the receipt of funds from the box office, sales agent, distributor or any other source of income for the film.

In addition, contributors from *Indiegogo* will receive rewards for their donations. Some of these rewards will be handed to them before or after the film is released depending on their

nature. If it's a DVD from the film then they would receive it a month after the release of the film.

Pitch Materials

To promote the film and look for sponsors we prepared a postcard, business card and brochure for *The Decorrupcion*. During the crowdfunding campaign, we sent envelopes with the film's postcard, a flyer and a letter encouraging people to donate.

The image bellow is the first card design used for *The Decorrupcion*. On the back it reads: "Because the answer is to eliminate them".

Instead of putting a traditional description on the back we opted for a mysterious message to try and catch people's attention with it, so they would think about the card trying to figure out what it means.



Figure 7 - The Decorrupcion card design

A brochure was also designed to hand out to potential investors where we explained what the film was about, the reason for making it (with a "lets fight corruption" leitmotif), as well as the novelties related to the project. Crowdfunding and multiplatform distribution are not methods that haven't been fully applied yet in the Ecuadorian Market, so we explained how we would experiment in these areas in the hope of attracting potential investors, emphasizing the advantages they offered in terms of interaction with the public.



Figure 8 - Decorrupcion brochure (cover and contact information)

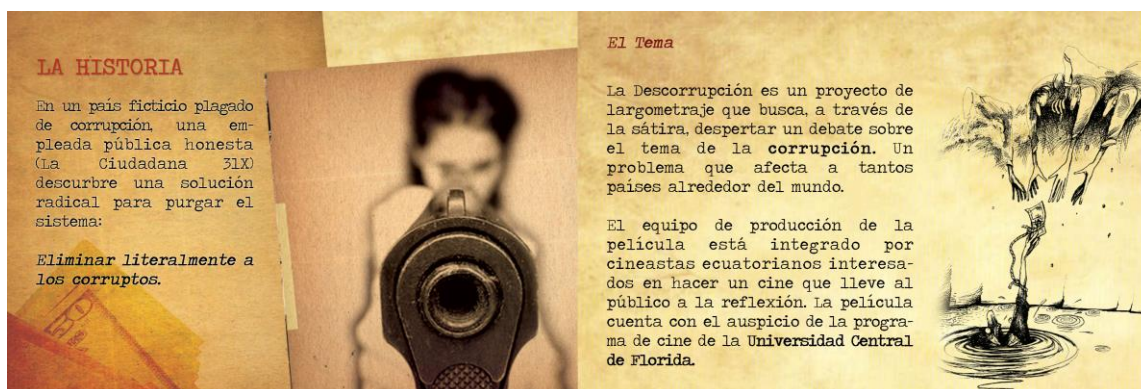


Figure 9 - Decorrupcion brochure: Synopsis and project justification.

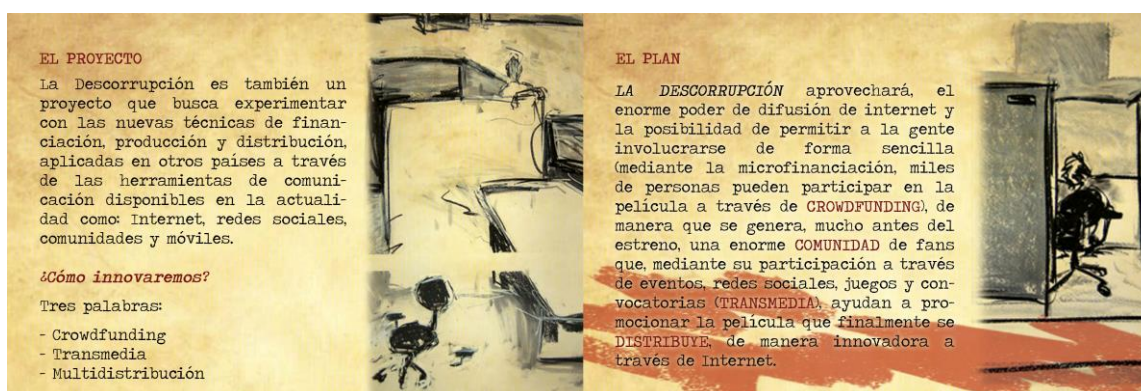


Figure 10 - Decorrupcion Brochure (Description of the project)



Figure 11 - Decorrupcion brochure: Crowdfunding, Transmedia and Distribution Strategy.

We also designed flyers describing three types of promotional packages that potential sponsors could purchase. We offered a Silver, Gold and Platinum promotional package in exchange for investments that ranged from \$1000 to \$5000.

The perks offered in the packages increased according to the amount invested. For example, if you acquired the “Silver” package (worth \$1000) the logo of your company would be shown show in the credits of the film, the web page, DVD and any printed material generated by the film.

This package was acquired by the KFC division in Ecuador, in the form of a product exchange where they would provide catering twice a day during 4 days of the shoot for the whole crew. A travel company called “BM Tours” also acquired this package in exchange for all the perks mentioned above.

If the investment was higher and they choose to invest \$3000 acquiring the “Gold” then additional to everything mentioned before, we offered to put their in any TV or radio commercial generated for the film. This package was acquired by a restaurant called “De Calu Brands” who would provide meals for 10 days for the whole crew.

Finally, if they acquired the “Platinum” package (\$5000), we would additionally put the logo of their company before the opening of the film as well as offer them product placement in a scene of the film.

LA DESCORRUPCIÓN



PRESENCIA EN PELICULA

- Imagen Corporativa en créditos iniciales. Pantalla completa 3 seg.
- Créditos finales de la película negra. Pantalla completa 3 seg.
- Product Placement dentro de la película en dos escenas, con consumo del producto.

IMPACTO

- En salas comerciales a nivel nacional de 80.000 a 150.000 espectadores (aprox). Febrero 2014
- En salas independientes y barrios populares a nivel nacional de 10.000 espectadores (aprox). Marzo 2014
- En Televisión Nacional: Transmisión de la película en horario triple A. Marzo 2014
- Distribución de 30000 DVDs (estimado) a nivel nacional. Marzo 2014
- Distribución gratuita en línea (internet). Abril 2014

MEDIOS



TELEVISIÓN

- 10 cuñas promocionales de la película con presencia como auspiciante.
- Programa especial "Tras Cámaras de La Descorrupción" a transmitirse a nivel nacional. Product Placement de 5 segundos en contenido y presencia de Imagen Corporativa en créditos finales.



RADIO

Cuñas promocionales de la película con mención como auspiciante.



INTERNET

- Presencia en página Web como auspiciante oficial, con link.
- Presencia del logo en todos los documentos relacionados a la película: Plan de Negocios, Kit de Prensa, Plan de Producción que se suban a la página web de la película.

aporte
U\$ 5.000



PRESENCIA EN MATERIAL IMPRESO

Todas las cantidades mencionadas a continuación son aproximaciones basdas en experiencias anteriores, pero los montos pueden variar dependiendo de la demanda.

- 1000 afiches promocionales formato A2, distribución.
- 500 afiches oficiales formato A0 distribución salas de cine comerciales, videoclubs y otros.
- 1000 postales, distribución en centros comerciales, salas de cine, universidades, colegios, por internet (la cantidad puede aumentar dependiendo de la demanda).
- 30000 estuches de DVD.
- 1000 trípticos
- Volantes
- Invitaciones

PRESENCIA EN EVENTOS

- Presencia y mención del patrocinador en eventos de pre-estreno oficial de la película.
- Presencia y mención en rueda de prensa en el lanzamiento de la película.
- Presencia en proyección al aire libre en barrios populares y teatros independientes a nivel nacional por medio de banner que facilite el auspiciante.

Figure 12 - Flyer with publicity offers for the film investors

Film Poster



Figure 13 - First poster design for the film.

Budget Assumptions

DIRECTOR NAME: Emilia García

PRODUCER NAME: Leticia Becilla

FILM TITLE: The Decorrution

BUDGET AMOUNT: \$23000

LOCATION(S) OF SHOOT: Guayaquil

HOW MANY LOCATIONS: 15

SHOOT DATES: July 11 - 29

5 OR 6 DAY WEEKS: 6

NUMBER OF SHOOT DAYS: 14

FORMAT (HD, DV, etc.): HD - digital

NUMBER OF SPEAKING PARTS: 23

NUMBER OF BACKGROUND ACTORS TOTAL this is a guess – how many non-speaking people in the BG of all the scenes combined?: 10

STUNTS AND EFFECTS: Character gets run over by car. Also there's blood spatter on 3 scenes

NUMBER OF CREW: 15

ARE ANY OF THE CAST AND CREW GETTING PAID: Yes

Budget

| | |
|-----------------------------|-----------------|
| NAME OF THE FEATURE: | The Decorrution |
| SHOOTING FORMAT: | DIGITAL |
| PROJECTION FORMAT: | DIGITAL |
| SHOOTING WEEKS: | 3 |
| DURATION | 70 MIN |
| GENERAL BUDGET | 22,702 |

| SUMMARY | |
|--------------------------------|-----------------|
| 1. TOTAL DEVELOPMENT | \$120 |
| 2. TOTAL PREPRODUCTION | \$2,587 |
| 3. TOTAL PRODUCTION | \$18,569 |
| 4 TOTAL POST PRODUCTION | \$1,425 |

| | Amount | Unit | Price/Unit | Subtotal | Total |
|-------------------------------|---------------|-------------|-------------------|-----------------|--------------|
| 1.1 Script | | | | | \$12 |
| Script rights | | | | | |
| Advisor | | | | | |
| Script Registration | 1 | | 12 | \$12 | |
| 1.2 Fundraising | | | | | \$0 |
| Graphic design for brochure | | | | | |
| Brochure (print) | | | | | |
| Translation | | | | | |
| 1.3 Other expenses | | | | | \$90 |
| Shipping | 1 | Package | 0 | \$0 | |
| Office supplies | 1 | Package | 0 | \$0 | |
| web site (design) | 1 | Total | 40 | \$40 | |
| web site (hosting) | 1 | Year | 0 | \$50 | |
| SUBTOTAL 1 DEVELOPMENT | | | | | \$102 |
| UNFORESEEN EXPENSES 5% | | | | | \$5 |
| SUBTOTAL 2 DEVELOPMENT | | | | | \$107 |
| IVA 12% (TAX) | | | | | \$13 |
| TOTAL DEVELOPMENT | | | | | \$120 |
| | Amount | Unit | Price/Unit | Subtotal | Total |

| | | | | | | |
|-----|--------------------------------------|---|-------|-----|---------|---------|
| 2.1 | General Expenses | | | | | \$200 |
| | Office expenses | | | | | |
| | Office Supplies | | | | | |
| | Transportation | 1 | TOTAL | 200 | \$200 | |
| | Gas | | | | | |
| | Tickets | | | | | |
| | Reports | | | | | |
| | Shipping | | | | | |
| 2.2 | Crew | | | | | \$300 |
| | Producer | | | | | |
| | Production Manager | | | | | |
| | 1rst. Assistant Producer | | | | | |
| | 2nd. Assistant Producer | | | | | |
| | Director | | | | | |
| | 1rst AD | | | | | |
| | 2nd AD | | | | | |
| | Location Manager | | | | | |
| | Director of Photography | | | | | |
| | Art Director | | | | | |
| | Set Decorator | | | | | |
| | Art Assistant | | | | | |
| | Set Designer | | | | | |
| | Custom designer | 1 | TOTAL | 300 | \$300 | |
| 2.3 | Miscellaneous expenses | | | | | \$1,700 |
| | Cast rehearsal | | | | | |
| | Makeup and hair supplies | 1 | TOTAL | 200 | \$200 | |
| | Props and set construction materials | 1 | TOTAL | | \$1,500 | |
| | Photographic material | | | | | |
| 2.4 | Other expenses | | | | | \$0.00 |
| | Accountant | | | | | |
| | Lawyer | | | | | |

| | | |
|------------------------|---|---------|
| SUBTOTAL | 1 | |
| PREPRODUCTION | | \$2,200 |
| UNFORESEEN EXPENSES 5% | | \$110 |
| SUBTOTAL | 2 | |
| PREPRODUCTION | | \$2,310 |
| IVA 12% (TAX) | | \$277 |
| TOTAL DE PREPRODUCTION | | \$2,587 |

| | | | | | | |
|-----|--------------------------|------|------------|----------|-------|-------|
| | Amount | Unit | Price/Unit | Subtotal | Total | |
| | | | | | | |
| 3.1 | Production | | | | | \$900 |
| | Producer | 3 | WEEKS | 0 | \$0 | |
| | Production Manager | 3 | WEEKS | 0 | \$0 | |
| | Production Coordinator | 3 | WEEKS | 0 | \$0 | |
| | Field Producer | 3 | WEEKS | 200 | \$600 | |
| | 1rst. Assistant Producer | 3 | WEEKS | 100 | \$300 | |
| | 2nd. Assistant Producer | 3 | WEEKS | 0 | \$0 | |
| | Location Manager | 3 | WEEKS | 0 | \$0 | |

| | | | | | | |
|-------------|-------------------------|----|--------|-------|---------|----------------|
| 3.2 | Direction | | | | | \$300 |
| | Director | 3 | WEEKS | 0 | \$0 | |
| | 1st AD | 3 | WEEKS | 100 | \$300 | |
| | 2nd AD | | | | | |
| | Script | | | | | |
| 3.3 | Main cast | | | | | \$1,000 |
| | 31 X | 1 | TOTAL | 100 | \$1,000 | |
| | | | | | | |
| 3.4 | Supporting cast | | | | | \$450 |
| | Director | 1 | TOTAL | 150 | \$150 | |
| | Minister | 1 | TOTAL | 300 | \$300 | |
| | | | | | | |
| | | | | | | |
| 3.5 | Additional cast | | | | | \$800 |
| | Small roles | 10 | ACTORS | 50 | \$500 | |
| | Extras | 15 | ACTORS | 20 | \$300 | |
| 3.6 | Art Department | | | | | \$2,650 |
| | Art Director | 3 | WEEK | 300 | \$900 | |
| | Art Assistant | 3 | WEEK | 150 | \$450 | |
| | Prop master | | | 0 | \$0 | |
| | Set Designer | | | | \$0 | |
| | Makeup and wardrobe | 3 | WEEK | 200 | \$600 | |
| | Assistant | 0 | WEEK | 0 | \$0 | |
| | Supplies | 1 | TOTAL | 0 | \$300 | |
| | Makeup purchases | | | | | |
| | Wardrobe | 1 | TOTAL | 400 | \$400 | |
| 3.7 | Set operations | | | | | \$1,500 |
| | Gaffer | | | | | |
| | Grip 1 | 3 | WEEK | 0 | \$0 | |
| | Light equipment rental | 0 | TOTAL | 1,000 | \$1,000 | |
| | Light and grip supplies | 1 | TOTAL | 500 | \$500 | |
| 3.8 | Photography | | | | | \$2,950 |
| | Director of Photography | 1 | TOTAL | | \$1,000 | |
| | 1st. Camera Assistant | 3 | WEEK | 150 | \$450 | |
| | 2nd. Camera Assistant | | | | | |
| | Data manager | | | | | |
| | Camera Rental | | | | | |
| | Camera gear | 1 | TOTAL | 1,000 | \$1,000 | |
| | Supplies | 3 | TOTAL | 500 | \$500 | |
| 3.9 | Sound | | | | | \$1,300 |
| | Sound Operator | 3 | WEEK | 400 | \$1,200 | |
| | Sound gear rental | | | | | |
| | Supplies | 1 | TOTAL | 100 | \$100 | |
| 3.10 | Transportation | | | | | \$600 |
| | Production vehicle | 3 | WEEK | 100 | \$300 | |
| | Equipment vehicle | 3 | WEEK | 100 | \$300 | |
| | | | | | | |
| | | | | | | |

| | | | | | | |
|---|---|--------|--------|------------|----------|----------------|
| 3.1 1 | Location expenses | | | | | \$700 |
| | Location rental | | | | | |
| | Location cleanup | 1 | TOTAL | 250 | \$250 | |
| | First aid kit | 1 | TOTAL | 50 | \$50 | |
| | Police protection | 1 | TOTAL | 50 | \$200 | |
| | Radios | 1 | TOTAL | 200 | \$200 | |
| | Tents, tables | | | | | |
| 3.1 2 | Catering | | | | | \$300 |
| | Catering service | | | | | |
| | Snacks | 3 | WEEKS | 50 | \$150 | |
| | Drinks | 3 | WEEKS | 50 | \$150 | |
| 3.1 3 | Scene vehicle | | | | | \$0 |
| | Car | | TOTAL | | | |
| | | | | | | |
| 3.1 4 | Storage Material | | | | | 340 |
| | Hard drive | 1 | Discs | 300 | \$300 | |
| | Hard drive for Making of | 1 | Disc | 40 | \$40 | |
| 3.1 5 | Travels/hotels | | | | | \$0 |
| | Travel cost for cast and technical team | 1 | TICKET | 100 | | |
| | Rooms for cast and technical team | 0 | TOTAL | 0 | | |
| 3.1 6 | Insurance | | | | | \$2,000 .00 |
| | Insurance for crew | 1 | TOTAL | 1,000 | \$600 | |
| | Insurance for cast | 1 | TOTAL | 1,000 | \$600 | |
| | Equipment insurance | 1 | TOTAL | 2,000 | \$500 | |
| | Auspices and funding warranties | 1 | TOTAL | 750 | \$300 | |
| 3.1 7 | Other professionals | | | | | \$0.00 |
| | Accountant | | | | | |
| | Lawyer | | | | | |
| <div><div></div><div><div>SUBTOTAL 1 PRODUCCIÓN</div><div>UNFORESEEN EXPENSES 5%</div><div>SUBTOTAL 2 PRODUCTION</div><div>IVA 12% (TAX)</div><div>TOTAL PRODUCTION</div></div><div><div>\$15,790</div><div>\$790</div><div>\$16,580</div><div>\$1,990</div><div>\$18,569</div></div></div> | | | | | | |
| | | Amount | Unit | Price/Unit | Subtotal | Total |
| | | | | | | |
| 4.1 | Edition | | | | | \$ 500 |

| | |
|--------------------------------|----------------|
| SUBTOTAL | 1 |
| POSTPRODUCTION | \$1,212 |
| UNFORESEEN EXPENSES 5% | \$61 |
| SUBTOTAL | 2 |
| POSTPRODUCTION | \$1,273 |
| IVA 12% (TAX) | \$153 |
| TOTAL DE POSTPRODUCTION | \$1,425 |

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CHAPTER THREE: EVIDENCE OF PRODUCTION LITERACY

Production Literature Review

As it was mentioned in the Aesthetic Literature Review, *The Decorrution* will be informed by film movements like: *Cinema Novo* and *Dogma 95*. I will go over some of the techniques and tools from these movements and other films that will be applied in the production of *The Decorrution*.

Shooting style

Dogma 95 films are shot applying some restrictions in terms of production, which helps them lower the costs. Some of the restrictions or production style choices that will be used in *The Decorrution* are: shooting with hand held camera, natural lighting, the use of locations without intervention in terms of set dressing, and diegetic sound.

Shooting with hand held camera only will allow for a faster process, because the camera operator will be able to move from one position to another without having to stop and set up the tripod. It will also allow us to capture different angles and variations between takes. The camera operator will never move in the exact same way between takes or may choose to vary his attention from one object to another, which will give us a variety of framing choices to select from in the editing room.

A technique like this was applied in two *Dogma 95* films made in 1998: *Festen* and *Les Idiots*. A more contemporary film, which was also shot using only hand held camera, is the Chilean film *NO* by Pablo Larrain. This film resonates with *The Decorrution* because of its political content. It deals with 1988 plebiscite in Chile that led to the deposition of the dictator, Augusto Pinochet.

The Office Dynamic

In order to convey an office space dynamic while keeping the budget low, shots that require extras will be carefully staged to recreate an office environment in the minimalistic style of the film, *In The Company of Men*.

This film directed by Neil LeBute in 1997 film was shoot for \$25000, and despite its low budget achieved critical success. It won the Filmmakers' Award for Best Dramatic Feature in Sundance. (imdb.com, *In the Company of Men*)

It was shot with a slim 4:1 shooting ratio: “We shot this in eleven days with a weekend break between two short weeks. It was very well-structured. [Line producer] Lisa Bartels and [producer] Mark Archer were incredibly adept at setting up a schedule that was practical. I don't think we ever shot more than a ten-hour day.” (Ray Pride talks with *In the Company of Men*'s Neil LaBute, *filmmakermagazine.com*).

It's hard to compete visually with films that have a huge budget, so why bother trying to come up with elaborate shots and waste money on them. I believe, the success or failure of a film relies on the story and that will be the main concern in *The Decorrution*, not the photography. A perfect example of an economic visual approach is James Jarmusch's film: *Stranger Than Paradise*. It was done with only one shot per scene and won the Camera d'Or at the 1984 Cannes Film Festival. (Lafrance, J.D., Jim Jarmusch, *Senses of Cinema*).

In the Company of Men was very creative in terms of scenes set up. For example, when characters were talking inside an office you would see occasionally someone walking by the hallway holding some papers. There were no wide shoots of the entire office floor where you see all the cubicles filled with people working on them, like it's customary visual language on films that have an office as a main location. Every once in a while, *In The Company of Men* would have scenes set up where the main character would be waiting in line behind two other people to use the copy machine, with only a wall behind them. Those small scenes where an office dynamic is shown through the presence of other workers even in a minimal set up added to the recreation of the office environment in the mind of the spectator.

The Decorrution will have a similar visual style. For example, when the Ministry decides to close down all the unnecessary departments, we'll only see the signs being taken

down, which is something that can be shot over and over again in the same place just switching the sign because all departments have a generic look.

A Documentary Mix

There will be mix of documentary in some sequences in the style of the 2010 film “Monsters”, a sci fi film which had a production budget of just \$15,000.

Gareth Edwards, the director of the film was able to accomplish that by picking locations and shooting them as they were with little or no specific plan or preparation. He would shoot real signs and then change them in postproduction to have the text he needed them to say, or use parts from improvised interviews to the locals and make it look like they were talking about something related to the plot.

“For the wide variety of creature warning signs that set the stage throughout the movie, Edwards started with a shot of a real sign and then used layers in Photoshop to remove the original text while leaving the weathering on top. This enabled him to design new signs that looked aged and like part of the natural environment.” (Gareth, Edwards. “Movie Making Ingenuity.” Adobe.com.)

In *The Decorrution*, I will apply the same technique whenever possible to minimize the amount of set design needed. For example, we’ll do static shots of desk nameplates and office signs that belong to the location where we shot and then erase their original text in postproduction to add ours. This is something we have tested in our teaser, where we shot a desk name plate, erase what it said in Photoshop and then added our own text to make it read: Minister of Reconstruction.

We’ll also try and use shots of real places and situations that are not staged and then repurpose them for the film. For example, I could take shots from local protests and make with them my own montage, where they could become protests that have risen thanks to the Decorrutor’s actions.

Diegetic Sound

The use of diegetic sound and absence of music throughout the film is also an aesthetic choice applied in the production of the *The Boss of it All*, which will be also put to practice in *The Decorrution*.

Diegetic is the sound that's captured while shooting the actual scenes, like character voices, elements in the picture (cars, traffic, birds, etc) and music from instruments played on screen or from a radio or television, also known as "source music". (Ingkavet, Andrew, How to Make Your Film Stand Out With Sound and Music, Ezine Articles.)

Dogma 95 rules state: "The sound must never be produced apart from the images or vice versa. (Music must not be used unless it occurs where the scene is being shot). In the case of *The Decorrution*, no music will be added to the scenes in post-production. The only sounds will be the ones captured directly in the scenes or ambient sound. This will add a level of authenticity to the film and gear it towards the dead pan humor seen in dark comedies or satires, which is the tone that's attempted to be set with the story. The only time this rule will be broken will be with the narration from the main character added in postproduction.

A song will also be produced for opening and closing credits of the film. I would like to try and emulate Stanley Kubrick's scoring style, who used mainly classical music in his films. Most of the soundtracks from his films also feature alterative versions of classical pieces like Beethoven's Ninth Symphony in *A Clockwork Orange*.

In *The Decorrution*, we'll take a classical piece like it was done with Handel's "Sarabande" for the dueling scene in *Barry Lyndon* or use an Ecuadorian anthem and make an alternative recording of it. By using an anthem like "Patria Tierra Sagrada" for example, which is more than 100 years old we won't have to worry about the author's copyright, and also since we'll do our own recording we'll own the copyright over the mix.

Other considerations

Even though I'll use some documentary techniques, the film will be scripted. I will write the script using the standard format, but occasionally I may make a technical note if it helps convey better the idea of the scene. During the actual shooting, I will allow actors to adjust the

lines to their talking style if they feel like they can be improved. But, *The Decorrupcion* will be mainly a plot driven film. There's key information that needs to be laid out to the viewer so it can pay off later on the story, which is why we'll need to stick to the script.

The budget for *The Decorrupcion* is around \$12000. I plan to raise the money through crowdfunding and sponsorships. I'll also apply for a government grant and if I get that I'll spend more in terms of production. Government grants winners are announced in May and I plan to shoot in July, so that would give me time if I get it, to direct that money and add production value to the film in terms of wardrobe, set design, maybe afford more equipment (a dolly or a crane) or get a technical crew member with more experience, who I may have had to pass because his or her fee was out of budget.

I plan to keep my crew as small as possible. The team will consist of 10 people: an art director, a director of photography with a gaffer and a best boy, a sound technician, a field producer, a make-up/ wardrobe assistant, the director, the first AD and a second AD which could be a multipurpose assistant.

The crew will be organized in a collaborative fashion; everyone who agrees to work on the film will have to be willing to help out in whatever is needed on set. The producer will handle the shooting schedule that will first have to be approved by the director. The producer will be in charge of keeping the time, making sure we abide by the shooting schedule and make the day. Besides the shooting schedule and call sheets, in terms of the production documentation we'll prepare a shoot list, a storyboard (because it helps communicate the idea of a shot to the DP faster than the shot list), an art breakdown, script supervisor notes and a production report at the end of the day.

I also plan to cast actors with experience for the main roles if possible. I will use amateurs as extras or secondary roles. There's one main character in the film that's in about 80% of the story. Then there are two secondary characters (the Minister and the Director) and the rest range from characters that have a speaking role in one or two scenes and extras. There is a considerable amount of secondary characters in the script (around 20), but they will be paid a symbolic fee (\$20) just to give them a motivation to appear on set. I have done this before in short films (in Ecuador) and I've had professional actors agree to appear on a scene for this small amount of money.

In addition, to keep costs low I will use locations as they are, as much as I can. I will not repaint rooms or add furniture to them. But in some scenes, for example, certain objects will need to be added, like the one where workers take down poster from the old presidential candidate.

The film will be shot digitally. I plan to use a Nikon D7000. Most of the shots will be done with a tripod, so the camera will be mostly static. I will use natural light as much possible. There will be minimum dramatic lighting. We'll use a 50mm and a 35mm lens that open up to 1.8, so that will help capture images even with little light.

These are the main production considerations we have for the making of film. Some things are bound to change depending on the circumstances of the production, but overall I plan to have a controlled and organized production work flow with my crew. One month before the shoot we'll do extensive rehearsals with the actors and camera tests to have a smooth and efficient production when it comes time for principal photography.

Production Timeline

| Activities | Oct-12 | Nov-12 | Dec-12 | Jan-13 | Feb-13 | Mar-13 | Apr-13 | May-13 | Jun-13 | Jul-13 | Aug-13 | Sep-13 | Oct-13 | Nov-13 | Dec-13 | Jan-14 | Feb-14 | Mar-14 | Apr-14 | May-14 | Jun-14 | Jul-14 | Aug-14 | Sep-14 |
|--|--------|--------|--------|--------|--------|--------|--------|---------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
| Preproduction | | | | | | | | | | | | | | | | | | | | | | | | |
| Script Revisions | x | x | x | | | | | | | | | | | | | | | | | | | | | |
| Design film's website | x | | | | | | | | | | | | | | | | | | | | | | | |
| Create Film's blog | x | | | | | | | | | | | | | | | | | | | | | | | |
| Translate all film's documents | x | | | | | | | | | | | | | | | | | | | | | | | |
| Create content for the website | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x |
| Create content for the film's | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x | x |
| Make a budget | x | x | | | | | | | | | | | | | | | | | | | | | | |
| Look for investors | x | x | x | x | x | | | | | | | | | | | | | | | | | | | |
| Apply for government grant | x | | | | x | | | results | | | | | | | | | | | | | | | | |
| Make co-production deals | x | x | | | | | | | | | | | | | | | | | | | | | | |
| Launch transmedia deface campaign | | | | x | | | | | | | | | | | | | | | | | | | | |
| Create LLC | | | x | | | | | | | | | | | | | | | | | | | | | |
| Select Crew | x | x | x | | | | | | x | | | | | | | | | | | | | | | |
| Casting | | x | x | x | | | | | | x | | | | | | | | | | | | | | |
| Scout locations | | | x | x | | | | | | | | | | | | | | | | | | | | |
| Shoot crowdfunding video | | | x | | | | | | | | | | | | | | | | | | | | | |
| Launch Crowdfunding campaign | | | | x | | | | | | | | | | | | | | | | | | | | |
| Secure locations | | | | | x | | | | | | | | | | | | | | | | | | | |
| TRB | | | | | x | | | | | | | | | | | | | | | | | | | |
| Art department: production design | | | | | x | x | | | | | | | | | | | | | | | | | | |
| Prepare customs, props, set dressings | | | | | | | x | x | | | | | | | | | | | | | | | | |
| Production | | | | | | | | | | | | | | | | | | | | | | | | |
| Secure any final locations, actors and preproduction details | | | | | | | | x | | | | | | | | | | | | | | | | |
| Shoot list | | | | | | | | | x | | | | | | | | | | | | | | | |
| Shooting schedule | | | | | | | | | x | | | | | | | | | | | | | | | |
| Principal Photography | | | | | | | | | | x | | | | | | | | | | | | | | |
| Upload daily behind the scenes videos | | | | | | | | | | x | | | | | | | | | | | | | | |
| Postproduction | | | | | | | | | | | | | | | | | | | | | | | | |
| Edition | | | | | | | | | | | x | x | x | x | | | | | | | | | | |
| Picture Lock | | | | | | | | | | | | | | | x | | | | | | | | | |
| Color Correction | | | | | | | | | | | | | | | | x | | | | | | | | |
| Sound postproduction | | | | | | | | | | | | | | | | x | x | | | | | | | |
| Make distribution deal with Ecuadorian Theaters | | | | | | | | | | | | | | | | | | x | | | | | | |
| Make distribution deal with Ecuadorian DVD stores | | | | | | | | | | | | | | | | | | x | | | | | | |
| Make distribution deal with independet theaters | | | | | | | | | | | | | | | | | | x | | | | | | |
| Make art promotional materials | | | | | | | | | | | | | | | | | | x | | | | | | |
| Design material for web game | | | | | | | | | | | | | | | | | | | | | | | | |
| Launch Transmedia Web Game | | | | | | | | | | | | | | | | | | | x | | | | | |
| Launch Transmedia Decorrupcor Logo campaign | | | | | | | | | | | | | | | | | | | | x | | | | |
| Release the film on theaters | | | | | | | | | | | | | | | | | | | | | x | | | |
| Release the film on independent theaters | | | | | | | | | | | | | | | | | | | | | | x | | |
| Release the film on tv | | | | | | | | | | | | | | | | | | | | | | | x | |
| Release the film on dvd | | | | | | | | | | | | | | | | | | | | | | | | x |
| Release the film for free on the internet | | | | | | | | | | | | | | | | | | | | | | | | |
| Release the film's phone app | | | | | | | | | | | | | | | | | | | | | x | | | |
| Apply to festivals | | | | | | | | | | | | | | | | | | x | x | x | x | x | x | |

Figure 14 - Tentative Schedule from Preproduction to Distribution

Crew List

1. **Director and Editor:** María Emilia García
2. **Director of Photography:** León Fernando
3. **Camera Operator:** Félix Peláez
4. **Grip:** Tyrone Maridueña
5. **Gaffer:** Miguel Salas
6. **Art Director:** Víctor Centeno
7. **Art Assistant #1:** Brenda Ferreira
8. **Art Assistant #2:** Jonathan Rivera
9. **Sound:** Pablo Encalada
10. **Make up:** Nabila Diaz
11. **Wardrobe:** Valeria García
12. **Assist. Director #1:** Roberth Mendoza
13. **Assist. Director #2:** Carla Cañarte
14. **Field producer:** Leticia Becilla
15. **Production Assistant #1:** Jennifer Nuñez*
16. **Production Assistant #2:** Félix Yáñez
17. **Production Assistant#3:** Ruth Silva
18. **Script/Digital Asset Manager:** Daniel Cuesta
19. **Behind the scenes (camera):** Alberto Vargas

*Note: There will be more production assistants on the crew. The rest of them will be students from the School of Communication from the Universidad Católica Santiago de Guayaquil, with whom we have a cooperation agreement.

Location List

1. *Guayaquil City Street*: Carlos Julio Arosemena Avenue.
2. *Health Minister Office*: Dean's office at the Law School from the Catholic University Santiago de Guayaquil (UCSG).
3. *Vegetation Department*: Offices of the Engineering School at UCSG
4. *Reconstruction Ministry*: Business Faculty at UCSG.
5. *Revegetation Department*: Academic Coordination offices at the UCSG Business Faculty.
6. *31X's house and 68X's garden*: Director's house in a neighborhood called Pto. Azul in the city of Guayaquil.
7. *Empty Lot*: A lot for sale located in Pto. Azul (Guayaquil).
8. *School*: Nobel School located in a neighborhood adjacent to Pto. Azul.
9. *Parking lot outside the Vegetation Department*: Luis Orrantia Street (in Guayaquil).
10. *Control Department*: Archives at the Engineering Faculty UCSG.
11. *Plant store*: a small neighborhood plant store in the northern part of the Guayaquil city. 1 mile away from Pto. Azul (the location for 31X's house).
12. *Traffic officer spot*: Entrance Street for "Terranostra" Neighborhood. 1 mile away from Pto. Azul.
13. *Hospital*: Shot in the Kennedy Clinic in the city of Guayaquil.
14. *Pharmacy*: Shot in a small neighborhood pharmacy called "San Pedro" adjacent to the Catholic University Santiago de Guayaquil.
15. *Presidency*: Shot in two locations. The President shots where done in the Provost Office in the Catholic University Santiago de Guayaquil, while the Minister's expositions were shot in the Casa Grande University Theater.
16. *Restaurant*: Shot in "De Calu Brands" restaurant, a sponsor of the production.

Copyright Registration

Instituto Ecuatoriano de la Propiedad Intelectual



Dirección Nacional de Derecho de Autor
y Derechos Conexos

Certificado No. GYE-003363

Trámite N° 000093

La Dirección Nacional de Derecho de Autor y Derechos Conexos, en atención a la solicitud presentada el 6 de febrero del año 2013, **EXPIDE** el certificado de registro:

AUTOR(es): GARCÍA VELÁSQUEZ, MARÍA EMILIA

TITULAR(es): GARCÍA VELÁSQUEZ, MARÍA EMILIA

CLASE DE OBRA: LITERARIA (Inédita)

TÍTULO DE LA(s) OBRA(s): LA DESCORRUPCIÓN.

Guayaquil, a 6 de febrero del año 2013


Abg. Cristel Dennisse González González
Subdirección Regional guayaquil

Delegada del Director Nacional de Derecho de Autor y Derechos Conexos
mediante Resolución N° 006-2012-DNDAYDC-IEPI

El presente certificado no prejuzga sobre la originalidad de lo presentado para el registro, o su carácter literario, artístico o científico, ni acerca de la autoría o titularidad de los derechos por parte de quien solicita la inscripción. Solamente da fe del hecho de su declaración y de la identidad del solicitante.

MAC.

LLC Documentation

For the production of the film we created an LLC or as it's called in the Ecuadorian legal system: S.A. (Limited Responsibility Society). Below is the registration record of the company "Cinequil S.A." in the Ecuadorian Mercantile Record.

Registro Mercantil de Guayaquil

NUMERO DE REPERTORIO: 17.023
FECHA DE REPERTORIO: 12/abr/2013
HORA DE REPERTORIO: 14:53

En cumplimiento con lo dispuesto en la ley, el Registrador Mercantil del Cantón Guayaquil (E) ha inscrito lo siguiente:

Con fecha veintinueve de Abril del dos mil trece en cumplimiento de lo ordenado en la Resolución N° **SC.IJ.DJC.G.13.0001860**, de la Superintendencia de Compañías de Guayaquil, dictada por el **Especialista Jurídico Supervisor, AB. MARGARITA MERA CASTAÑEDA**, el **25 de marzo del 2013**, queda inscrita la presente escritura pública junto con la resolución antes mencionada, la misma que contiene la **Constitución** de la compañía denominada: **CINEQUIL S.A.**, de fojas **54.300 a 54.328**, Registro Mercantil número **8.362**.

ORDEN: 17023

AB. GUSTAVO AMADOR DELGADO
REGISTRADOR MERCANTIL
DEL CANTON GUAYAQUIL (E)

Guayaquil, 03 de mayo de 2013

REVISADO POR:

Nº 0543429

Contracts and Agreements

Crewmember deal



Crewmember: _____ Position: _____

Start Date: _____

Address: _____

City: _____ Province: _____

Telephone: _____ Cell _____

E-mail Address: _____

Social Security No. _____

Filmmaker/Prod Co: _____

Address: _____

City: _____ Province: _____

Telephone: _____

E-mail Address: _____

Producer: _____

Working Title of Film: _____

Compensation (if applicable) per: DAY WEEK OTHER \$ _____

If given screen credit, how would you like your name to appear?

Other Terms:

Employer of Record: _____

Address: _____

City: _____ State: _____ Zip: _____

Telephone: _____

All results and proceeds of Crewmember's services hereunder shall constitute a work-made-for-hire, and Filmmaker shall be considered the author thereof for all purposes and the owner throughout the world and in perpetuity in any media or embodiment, now known or hereafter of all the rights therein. Filmmaker shall have the right to use and license the use of the Crewmember's name, photograph, likeness, voice and/or biography in connection with the Film and the advertising, publicizing, exhibition and/or other exploitation thereof. Crewmember releases Filmmaker and Filmmaker's assigns, licensees and successors from any claim that may arise regarding the use of Crewmember's name, photograph, likeness, voice and/or biography, including any claims of defamation, invasion of privacy, rights of publicity or any similar matter.

AGREED TO AND ACCEPTED:

Crewmember _____ Date _____

Typed name:

Producer _____ Date _____

for Prod Co.:

List of crewmembers who signed this deal on July 10, 2013:

1. **Director of Photography:** León Fernando
2. **Camera Operator:** Félix Peláez
3. **Grip/Gaffer:** Tyrone Maridueña
4. **Art Director:** Víctor Centeno
5. **Art Assistant:** Brenda Ferreira
6. **Sound:** Pablo Encalada
7. **Make up:** Nabila Diaz
8. **Wardrobe:** Valeria García
9. **Assist. Director #1:** Roberth Mendoza
10. **Assist. Director #2:** Carla Cañarte
11. **Field producer:** Leticia Becilla
12. **Production Assistant #1:** Jennifer Nuñez
13. **Production Assistant #2:** Félix Yáñez
14. **Catering:** Ruth Silva
15. **Script/Digital Asset Manager:** Daniel Cuesta
16. **Behind the scenes (camera):** Alberto Vargas

Actors Agreement



THIS AGREEMENT, effective as of _____, is made by and between _Cinequill S.A._ (“Producer”) and _____ (“Artist”), with respect to Artist’s portrayal of the role “_____” in the production of the motion picture currently entitled “_The Decorrupcion_” (the “Picture”).

1. **ARTIST’S SERVICES:** Artist shall render all services customarily rendered by actors in first-class feature-length theatrical motion pictures in the motion picture industry and at all times promptly comply with Producer’s reasonable instructions. Photography shall be exclusive and rendered consecutively until the completion thereof. After the completion of principal photography, Artist shall be available for customary post-production services, subject to his then existing prior professional commitments.

2. **COMPENSATION:** Provided Artist is not in material breach of this Agreement, in consideration of Artist’s services hereunder, Producer shall pay to Artist and Artist hereby accepts as complete consideration the following compensation:

a. Payment of \$_____.

3. **CREDIT:** Provided Artist is not in material breach of this Agreement, Artist shall receive a credit, in substantially the following form:

a. _____ in the role of _____.

b. Artist’s credit will be in the end titles of the Picture.

c. All other aspects of credit and all other credits shall be at the sole discretion of Producer.

4. **PUBLICITY AND PROMOTION:** Producer has the unlimited right to use the name, voice and likeness of Artist to promote and advertise the Picture. No product endorsement may be implied.

5. **REPRESENTATIONS AND WARRANTIES:** Artist represents and warrants that he is free to enter into this Agreement and will not do or permit any act which will interfere with or derogate from the full performance of Artist’s services or Producer’s exercise of the rights herein granted.

6. CIVIL RELATIONSHIP:

a. Artist hereby acknowledges that all of the results and proceeds of Artist's services produced for the Project hereunder shall constitute a "work-made-for-hire" specially commissioned by Producer, and Producer or Producer's assignee shall own all such results and proceeds. Producer shall have the right to use Artist's name and approved likeness with respect to distribution and exploitation of the Project. Producer may make such use of the Project and distribution of the television program as Producer, in its sole discretion, shall deem appropriate.

b. If Artist's services are not recognized as a "work-made-for-hire," Artist hereby irrevocably grants, sells and assigns to Producer, its successors and assigns, all of Artist's rights, title and interest of any kind and nature, in and to the Project, including, without limitation, all copyrights in connection therewith and all tangible and intangible properties with respect to the Project, in perpetuity, whether in existence now or as may come into existence in the future.

c. You agree that you are an independent contractor, not an employee or agent of CINEQUIL. As an independent contractor you are solely responsible for providing federal income tax and any other applicable withholding; paying social security, unemployment, and any other applicable taxes; and performing any applicable reporting and record keeping. You are not entitled to any employee benefits, unemployment compensation, paid vacation, paid holidays, paid sick days, paid personal days, or other benefits.

2. MISCELLANEOUS:

a. Indemnification: Artist shall indemnify and defend Producer from and against any and all claims and damages arising from the breach of any representation or warranty of Artist hereunder to the extent such claim or damage does not arise out of a breach by Producer hereunder. Producer shall indemnify and defend Artist from and against any and all claims and damages arising from the production, distribution, exhibition or exploitation of the picture, or any element thereof, to the extent such claim or damage does not arise out of a breach by Artist hereunder.

b. Arbitration. Disputes under this Agreement shall be settled pursuant to binding Arbitration in the Conciliation and Arbitrage Center of Guayaquil's Commercial Chamber.

c. Assignment. Artist may not assign its rights or obligations hereunder without prior written consent of Producer. Producer may assign its rights and obligations hereunder upon the prior written consent of Artist, such consent shall not be unreasonably withheld.

d. The parties hereto agree to sign such other documents, do and perform and cause to be done and performed such further and other acts consistent herewith as may be necessary or desirable in order to give full effect to this Agreement.

e. This Agreement constitutes the entire agreement between the parties hereto with respect to all of the matters herein and its execution has not been induced by, nor do any of the parties hereto

rely upon or regard as material, any representations or writing whatsoever not incorporated herein and made a part hereof.

IN WITNESS WHEREOF the parties hereto have caused this Agreement to be duly executed and delivered as of the day and year first above written in the city of Guayaquil, in two copies of equal value.

| | |
|--------------|-----------|
| ARTIST _____ | _____ |
| Typed name | Signature |

| | |
|---------------------|----------------------|
| Cinequil S.A. | _____ |
| By: Maria E. García | Producer's Signature |

If Artist is a minor:
ARTIST'S PARENT OR GUARDIAN AD LITEM

By:

List of actors who signed this deal on July 10, 2013:

- Angela Peñaherra: 31X
- Alfonsina Solines: Reconstruction Minister
- Danilo Esteves: Director of Vegetation
- Milton Galves: Traffic Officer
- Miguel Angel Ochoa: Reporter
- José Luis Freire: 31X's assistant
- Luis Narajo: Bootlicker
- Melissa Lopez: Secretary
- Andrés Caballero: The Relative
- Virgilio Valero: 68X
- Ciccio Nuñez: Messenger
- Andrés Crespo: President
- Sixto Sanchez: Health Minister

Equipment List

- Nikon D7000 Camera
- Shoulder Hand Brace
- Tripod Dolly
- DSLR Camera Support \$200
- Nikkor 35mm f/1.8G DX Lens
- 18 - 135 nikkor 3.5 lens - 5.6
- Nikkor 50mm f/1.8D Autofocus Lens
- 28 - 70mm nikkor 3.5 - 4.5
- 70 - 300mm nikkor 4 - 5.6 \$590
- 55-200mm f/4-5.6G IF-ED Lens
- LaCie 3TB Thunderbolt Series Hard Drive
- 3 Dexel 650 wts lights

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CHAPTER FOUR: CONCLUSIONS

Preproduction

The preproduction for *The Decorrption* was a challenging process due to the time schedule we needed to uphold by in order to shoot in the summer (during the month of July, 2013) and also because of the impossibility for the director to be on location before May.

Given these conditions, many of the preproduction activities had started a year early. Beginning with the casting in December 2012, the scouting of locations, crew signing, grant applications, the building of *The Decorrption* website, promotion of the film through social networks, the search for investors, and preparing graphic materials for the launch of the crowdfunding campaign.

From May to July we worked on securing location permits which proved a little difficult due to the content of the film and the length for which we need to rent certain locations that couldn't be shut down during work hours.

Nevertheless we obtained them all and managed to find locations that were close in distance, so that even when we moved, it wouldn't consume a lot of time. For example, we got a Pharmacy that was right next to the University, where most production would take place, to shoot the scene where 31X goes to buy insulin.

Getting the crew together was a challenging process as well. We put ads on Facebook and used social networks to look for volunteers. We got a huge response, but not for the more technical positions such as: sound and photography.

Finding a Director of Photography was the most difficult task. We interviewed a lot of candidates, but not many of them were willing to adjust to a microbudget shooting style and the resources we had. We needed an experienced Director of Photography in order to be able to shoot fast and not waste time lighting, which would have ruined our schedule and put the production in danger.

Ultimately I decided to go with a candidate I had approached in December and offer him the task, although he had more experience with still photography than a moving camera. But, he was very knowledgeable in terms of lighting, so we solved this issue by pairing him with a camera operator who had ample experience with a moving camera.

We managed to work a deal with the Catholic University TV and Radio channel. In exchange for putting their logo on the credits and any promotional material from the film, they would also allow us to use their equipment, studio and recording cabin where we shot all the scenes with the reporter.

Crowdfunding

One of the financing methods we tried to apply to get the resources needed to shoot *The Decorrupcion* was crowdfunding. Before launching our campaign we set out to study other successful crowdfunding stories performed in Latin America, as well as in Ecuador.

First we tried to get the film as much exposure as possible by promoting it in social networks and media in the hope that the followers we would get would become potential donors of the film.



Figure 15 - Official logo for The Decorrupcion

In March, we launched a Logo Competition on our facebook page. We invited people to create the design for the logo of the title of the film. The winning design (the one who received enough likes to be nominated and was selected by the production jury) would be the one used in official poster of the film. Around 70 people sent us their designs and we went from having 400 likes to 900 likes in a month. At first we tried to get likes by taking turns among the production staff and setting a goal of achieving 20 likes per week, but with the contest the likes came in naturally from people who were participating.



Figure 16 - Screen capture of the logos submitted in The Decorruption Facebook page

In our research about successful crowdfunding campaigns in Latin America we discovered that many of them used alternative platforms to receive their donations. A Chilean film called “Estoy en Dicom” channeled their donations through bank deposits and live events. Another example, “El Cosmonauta” a Spanish film would receive donations only through their website. In both cases donations could be made all year long.

Knowing that we needed to adapt the crowdfunding system to the Ecuadorian reality we applied some of their tactics in our campaign. Since designing a website as complex as the one from “The Cosmonaut” that could allow direct donations would imply investing considerable money in its construction, we choose to adopt the bank deposit system as an alternative method for receiving donations.

We decided to launch our main crowdfunding campaign through Indiegogo in May, since we needed to get our funds in a short period of time and couldn't do an open crowdfunding campaign.



Figure 17 - Decorruption Crowdfunding Campaign at Indiegogo.com

We choose Indiegogo over Kickstarter after watching the failure that a high cost Ecuadorian production called “Instantánea” experienced by using Kickstarter, because it required people to have an Amazon account to donate. Their goal had been to raise \$20000 and they managed to raise barely \$2125.

“Instantánea”, the Ecuadorian production mentioned before had won the National Ecuadorian Cinema Council Competition for local film funding. They had well-known local actors and received a lot of publicity in relation to their crowdfunding campaign and yet they still failed.

A year before another Ecuadorian film project called “Santa Elena by Bus”, that had also been a winner of the National Ecuadorian Cinema Council Competition, attempted to use Kickstarter to raise funds to finance their distribution campaign and failed as well.

We chose to use Indiegogo because it allowed people to donate through paypal thinking that more persons would have such an account, but our hypothesis proved wrong. 90% we contacted to donate did not have one either.

Therefore, our crowdfunding through Indiegogo failed as well. We only raised \$800, even though we had received a considerable amount of exposure. We had appeared on the press and managed to reach a considerable amount of followers through Facebook (up to 2000 at the time thanks to a logo contest we launched a month before) and had a lower goal than “Instantánea” (\$10000) we still failed.

Our experience in crowdfunding led us to the following finds:

- Crowdfunding platforms like Indiegogo and Kickstarter are not entirely user friendly for people outside the US. In the case of Ecuador, where our crowdfunding was to take place, there still exists a culture of fear around the use of credit cards for Internet transactions.
- They also don't accept every credit card. Their platforms are not built to recognize international credit cards that may have fewer digits than US based credit cards.
- Another factor that makes the use of these platforms even more complicated is the fact that you need a US account to receive your funds.

In general, no film crowdfunding campaign has yet to succeed in Ecuador. Luckily, knowing this we had prepared for such contingency with alternative crowdfunding methods like bank deposits and live donations.

We organized fundraisers in different universities across the city of Guayaquil, and through these methods we managed to raise \$4000 and I believe we could have raised more if we had continued with the campaign. But, because of time restrictions we had to pause it to prepare for principal photography.

Another factor that hurt the campaign was the promotional video and overall dark humor approach to violence it conveyed. We also did a provocative flyer to hand out in the Universities and encourage people to donate with the phrase: “Donate \$1 to eliminate 1 corrupt politician”. Our objective was to cause shock in the readers, so they wouldn't just throw away the flyer, but be intrigued by its violent message and therefore compelled to find out more about it.

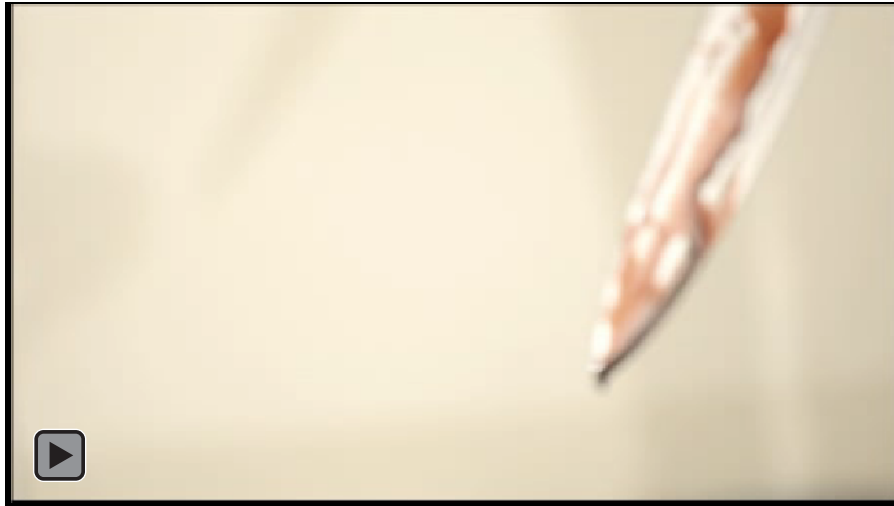


Figure 18 - Crowdfunding video

In the end, 50% of the film was funded with the donations received from our non-traditional Crowdfunding Campaign. The rest was funded by the film's own Production Company, Cinequil S.A.



Figure 19 - Crowdfunding Flayer (front side). On the back there was a description of the perks.

Production

We started principal photography on July 11, 2013. We had to start production on that date because the hospital that had agreed to let us shoot in their premises was closed for the moment and would be reopened the following week. We couldn't afford to lose that location.

Even though we had done rehearsals with the cast two weeks before the shoot, I would have liked to postpone the shoot a week more to do some camera tests, which I hadn't been able to do due to the difficulty on securing a Director of Photography. But, fearing the potential loss of the locations, since all the permits had been done to begging that week, we decided to go ahead with the shoot.

We shot whole film without a shot list. I didn't prepare a shot list because initially I wanted to shoot the film in the style of Lars Von Trier's, *The Boss of it All*. A film that had been shot using a system called "Automavision" where a computer decided randomly the framing of the shots. I thought I would be able to emulate this style by improvising the camera positions on set and shooting hand held.

Nevertheless, once we started shooting the first scene it became clear to me that it wasn't the right style for the film. *The Decorrption* is a satire and therefore has cartoonish/super hero feel to it. Jump cuts and random framing can be more suited for a film that's trying to convey realism and not exaggeration, as it was the case of *The Decorrption*.

Even though we still wanted to shot the film in a documentary style with only hand held camera and not subject ourselves, we went for a more traditional approach in terms of framing. This was also a better shooting approach in terms of production, because we had to tread carefully with the sets we were shooting on. We had to constrict our movements to not reveal the locations true nature, since our micro budget approach limited us in terms of set dressing.

We lighted the scenes using only bouncers, reflectors and diffusers to increase the light provided by the natural sources in the sets. This also allowed us to play with over-exposed backgrounds by bouncing light from them at the subjects. Not having to connect any lights allowed us to move more quickly from one location to the next.

We planned the hardest scenes for the weekend when we would have the locations completely for our use and left the easier set-ups for work days. When we had to move from one

location to next, we would reduce the crew to just the main technical staff: photography team, sound operator, makeup, director and 1st AD.

Overall the film ended with a mix of cold clean look and a semi realistic hand held camera style, which in a way diverted from the original aesthetic conception but fitted the story's tone better.

Picture



Figure 20 - 31X stares at her co-workers from the Department of Vegetation thinking how they perfectly fit every bureaucratic stereotype.



Figure 21 - 31X watches as her coworkers loot the Department, after hearing about the change in Government.



Figure 22 - The new Reconstruction Minister visits the Vegetation Department and talks with the Interim Director stating her resolve to purge the system.



Figure 23 – As the only honest person in her department, 31X is recruited by the Reconstruction Minister to help fight corruption and reorganize Government Departments.



Figure 24 - 31X sees a picture in the papers of the Minister working with the same corrupt government officials from the previous administration and confirms she has become corrupt too.



Figure 25 – Disappointed in the system, 31X poisons everyone in the Reconstruction Ministry after realizing it would be the only way to get rid of all the corruption.

APPENDIX A: TREATMENT

A middle age man wearing a nice suit enters his office followed by a secretary. He's the newly appointed Minister of Health. He moves towards his desk and notices a box laying on top of it. He asks the secretary about it, but she has no idea who's left it there. Moved by curiosity, the Minister grabs a pair of scissors and cuts the tape to open the box. A look of horror sweeps his face as he sees what's inside it: a bleeding human foot wrapped in dollar bills.

Several months earlier, a petite young woman drives through the streets of a chaotic city on her way to work. Mountains with slum settlements serve as the background for middle class neighborhoods. She drives under a pedestrian cross bridge plastered with posters of political candidates.

Up ahead rows and rows of cars form as traffic begins to build behind a red light. The woman, Citizen 31X notices a palm tree on the sidewalk. She stares at it annoyed, while street vendors take advantage of the red light to show their products. Squeegee cleaners move between cars, deafly cleaning people's windshields despite the drivers' protests. All the chaos and shuffling makes the city in 31X's eyes the perfect Petri dish for corruption to flourish.

Several minutes later, 31X finally arrives to work. She gets out of her car and starts walking towards an old government building, but a raggedy man who's appointed himself the owner of the street stops her. He takes out a card and hands it to her. Amused, 31X takes the card and reads it. The card says she must pay \$3 if she wants to park there.

31X looks back at the man. She can't believe his nerve. She smiles wryly and hands him back his card. She wishes him good luck on his next extortion plan, but tells him this time he's aimed too high and walks away. 31X would come later to regret this decision. On her way out of work, she'll find a scratch across her car door made by the same man who's left his card under the rubber of the car's window to let her know it was he.

31X enters the lobby of a busy government building. There's people lined up everywhere waiting their turn to get to the next service window. A shady guy sees 31X entering the building and jumps on her like a shark smelling fresh blood. He offers to help her cut the lines for a modest price. 31X flashes her work ID on his face, which reads "Project Coordinator", and he moves to look for another customer.

The elevator door opens and 31X get out on her floor: The Department of Vegetation. As she walks through the hallway she notices some of her coworkers taking down posters of a presidential candidate with a sad look on their face.

The place is badly lit, with a yellow look to it. The paint on the walls looks old and the floor is dirty. It's a sad looking place and 31X facial expression matches the setting. A couple of steps more and she notices two coworkers whispering worriedly.

She reaches her office and is welcomed by her assistant who's been eagerly waiting for her to comment on the office frenzy. Apparently everyone is on the edge because of the election's results. The Conservative party to whom many of the employees owe their appointments has lost the election and they are worried about losing their jobs. 31X and her assistant, a young man in her mid-twenties can't help but enjoy the others' turmoil. 31X has never gotten along with the rest of her coworkers due a tragic flaw in her character: the inability to be corrupt. Their chat is interrupted when the Director's secretary comes into the office and summons 31X to a meeting.

Inside the conference room, a sample of each bureaucratic specimen sits around a big wooden table. Citizen 31X observes each one of them. Next to her sits the secretary with a low cut blouse looking proud and overconfident. She's the fancy woman who sleeps with anyone for a job. 31X now poses her eyes on a chubby man with glasses and a worn down suit sitting on the opposite side of the table. He's "the bootlicker", who follows around the boss like a dog. Next to the chubby man, there's a young laid-back guy with a nice suit. He's "the relative": somebody's neighbor or cousin in the 4th degree or something like that, who only got the job because of his connections.

Suddenly, a man enters the room. It's the Director. He looks middle-aged and overly content. He's wearing an expensive business suit. He takes a sit at the head of the table and quickly hands them a folder with the details of a project he wants to implement. The Department is in trouble. They have barely executed 40% of their budget, and if they don't spend the rest before the year is over, it will be reduced in the next term and that won't make them look good in the eyes of the new administration. The problem is the year is about to end and there's no time to go through the proper project assignation process. He wants them to find projects to assign fast that will justify the expense and he's found the perfect one for it: The Reforestation Plan.

31X looks through the details of the project in the folder and finds alarming information. The Reforestation Plan will hand the rights over all the green areas of the country to a private company, who will then change the present vegetation for new plants, just like they have been doing now with native trees by switching them for palm trees. 31X winces at the thought. It's all just a ruse to spend money and hand another to Company X, who'll give them a cut for it.

She questions the viability of the project to the director, but he threatens to fire her if she doesn't approve it. She imagines herself taking a pencil from the table and stabbing him with it. She's seen this happen over and over again. Every time a new director comes it's always the same and she knows that even if he leaves he'll just get assigned to another department and keep stealing there.

31X is snapped out of her daydream by the voice of the director who threatens her once more and makes sure she knows he used to play soccer with the vice-president as kids, so he's not going anywhere anytime soon.

31X walks back to her office upset. She keeps replaying the director's words on her mind over and over again. She's sick of corruption, yet it seems to be too late. It's spread all over becoming the new normal. Nobody cares about it anymore. It's part of their system. She passes next to the reception where the secretary has just received a gift from Company X to get her to speed up their payment. She picks up the phone and eagerly calls the financial department.

A few feet away she sees another coworker altering an order for 10000 palm trees and making it 70000. But something even more disturbing stops her on her tracks. It's the messenger pushing his mail cart through the hallways as he hands out bribes from the companies hidden among the mail.

31X runs to her office and closes the door to stop the messenger from coming in. She waits anxiously behind the door as she hears the screeching of the mail getting louder and louder as he approaches her door. Finally, he reaches it. Unable to open the door he slips the envelope with the bribe under it. 31X quickly takes it and sends it back under the door. The messenger who's wearing headphones while listening to the radio doesn't notice the envelope laying in the middle of the floor.

31X sits behind her desk pondering whether to approve the project or not. She's the Project Coordinator so ultimately she has the final word although they would find a way to go on with even if she refuses with the added bonus of making her life hell. She reluctantly opens up a drawer to take out her approval stamp, but as she searches for it she stumbles upon an old picture of her father standing behind a podium giving a speech in front of the Congress. Her father had been the Minister of Education and had fought hard to improve the education system, but had ultimately lost the battle against the unions who control the system and ended up being removed from his position. After staring at the picture for a few seconds, 31X puts it back down and closes the drawer forgetting about the stamp.

She gets an idea. She looks at a newspaper article on her desk that reads: *Department of Supplies Continues Under Investigation*. She picks up the phone and dials the number of a friend she knows who works as a reporter for a newspaper.

The next day, the news of the *Reforestation Plan* appear all over the press. The story becomes a scandal. The director is forced to resign. The new President promises an intervention to all government departments and creates the Reconstruction Ministry to handle the task. It's first stop: the Department of Vegetation.

The next day, the new Minister of the Reconstruction shows up at the Department ready to review their work and decide whether it will remain open or be closed down. But, upon her arrival she finds an odd sight. The place looks desolated and stripped down. Like a tornado has swept through the place. The employees predicting their doom have fled the department, taking with them everything they could grab: the printers, phones, computers, etc. The only person left standing there is 31X.

Admiring her commitment, the Minister recruits her to go to work for the Reconstruction. The Minister, a middle age woman who's just arrived in the country after getting her PhD abroad fears her disconnection and inexperience in government handling might end up costing her the job. She needs someone to trust to guide her through all the government nonsense and feels 31X is the right person for it.

Surprised by the offer, 31X accepts eager to be part of the reform process. Over the next several weeks, 31X works with the Minister's staff trimming down bureaucracy, reviewing

departments, shutting them down or figuring out ways to merge those who are just doing the same work.

Next come the interviews. 31X must evaluate all the workers from the departments that are being absorbed to decide which of them will be reassigned or dismissed. It's a job that tests 31X's patience. Every single person who's come into her office apparently has been working on doing the same thing: processing permits. Others can't explain why they are working in the positions they have, when their backgrounds are completely different. One of them has a degree in veterinary and yet is working in the financial department. 31X's contempt for corruption grows.

Meanwhile, the Minister has been asked to give a progress report in front of the President, along with the rest of the Ministers of the Revolution. The Minister of Health goes first. He stands in front of a red dark curtain in a big salon before the President who's sitting in a big wooden chair waiting for him to begin. He's nervous but tries to keep his composure as he explains to the President his vaccination plan. Yet his exposition is cut short when the President questions the poor reach of his plan. The Minister has said they would start in the first year with 100 schools. The President feels this is too little and would make no real impact. He scolds the Ministers for trying to make him look like a fool. Then takes away his position and gives it to the Vice minister who's standing in the corner of the room watching the exchange. The now ex-Minister of Health leaves the room distraught as the vice-minister rejoices.

Unlike the Health Minister, the President is happy with the work of the Reconstruction Minister so far, and she in turn is happy with 31X's work, which is making her look good before the President.

After the exposition, The Minister is approached in the hallway by one of the President's advisors who congratulate her. She doesn't seem to shy from making tough decisions. The Minister receives the complement eagerly. But, the President's advisor warns her that with the President's volatile character it's always good to have a friend inside the government. He offers to be her friend in exchange for one small favor. He wants her to give a position inside the Ministry to an old friend: the ex-director of the Department of Vegetation.

Back in the Ministry, 31X takes the elevator to go up to her office and notices a maintenance man putting tags with the names the departments on each floor. He reaches into his

bag and takes out a tag that reads “Department of Reforestation”. The name spikes 31X’s curiosity. She pushes that floor and gets out of the elevator only to find her old coworker, “the Bootlicker” guiding a maintenance man who’s standing on a staircase putting up a sign with the name of the Department. 31X watches him in shock. He notices her presence too and innocently greets her. Still upset, 31X ignores him and walks into the department. To add to her surprise, in the reception desk she sees both the secretary and the old director. He smirks at her seeing the surprise in 31X’s eyes.

31X exits the elevator once again, but this time she heads with resolve to the Minister’s office to ask her about what she has just seen. Her attempt is frustrated when the Minister’s secretary stops her and tells 31X that the Minister is not there.

The door to the Minister’s office is slightly open and she’s able to see the Minister inside talking to the President’s Advisor. The secretary notices 31X’s snooping and closes the door, then excuses herself telling her she meant to say the Minister was in a meeting. 31X leaves feeling suspicious about the encounter and waits until the end of the day to catch the Minister walking to the elevator as she heads home.

She approaches the Minister before she enters the elevator. The Minister seems annoyed by it, but forces a smile. 31X asks her about the Department of Revegetation. The Ministers tries to calm 31X’s fears and tells her it’s a temporary measure. They needed to reinstate the Department to help the transition period. But, that she shouldn’t worry about it because this time they will be under her watch, so they’ll have to follow the rules. Then she presses the button to close the elevator doors and leaves 31X standing there still bewildered.

A couple of days later, 31X hears about the approval of a project from the Department of Revegetation called “The Regeneration Initiative”. Unable to let things rest, 31X sneaks that night into the Director’s office and searches through his computer files trying to find out what the project is about. She finds the file, saves a copy in her jump drive and leaves.

The next day, she goes to the address of the company who’s supposed to execute the project. She ends up in front of an empty lot. She looks back at the address she has printed and confirms she’s in the right place. Aware of the Director’s scheme, she takes out her cell phone and takes a picture of the place.

That afternoon she goes back to the Minister's office. Once again the secretary stops her, but 31X is unaffected this time. She expected it to happen, so she's brought an envelope with the pictures and other troubling information about the project which she hands to the secretary to give later to the Minister.

The next day, 31X arrives happy to work waiting to hear the news about the director's downfall, but instead is rewarded with a surprise of her own. When she opens the door to her office, she finds that it's empty. There's nothing there. Not one piece of furniture, except for a box on the floor with her stuff. 31X moves down to reach it and finds a note on top of it saying: you've been reassigned to the Department of Revegetation.

The Director's secretary happily shows 31X to her new office. She opens the door to a closet where a desk seems to have been jammed into it. Then she walks away grinning from ear to ear while 31X stares at the desk.

For the next several days, 31X is ignored and given nothing to do at work. She's the unwanted ghost of the Revegetation Department. Refusing to quit and let them win, she fills her time playing games on her computer and reading. She's an avid crime novel fan. She reads about a killer who likes to drown his victims. She imagines herself pouring water through a tube that's placed in the Director's mouth who's tied down on a table. His nose is covered by plastic so he's unable to breath.

To add to her misery, one day she picks up a newspaper and sees a picture of the Director next to the Minister posing at the inauguration of a park that had been remodeled with new plants as part of the Regeneration Initiative. 31X throws the paper away in anger, but a few days later something related to the article calls her attention.

Walking to the stairs of the Department of Revegetation on her way out, she overhears the Minister reprimanding the Director about a child who apparently very sick after playing in the park. The Director looks troubled. 31X hides behind a wall. All she manages to hear is the director excusing himself and promising the Minister to take care of the problem.

That night, in the evening news 31X hears about the child who became seriously ill while playing in the park and had to be transferred to the hospital. The child remains in intensive care and his prognosis is delicate. The reporter mentions this is the third case that's occurred in the

week. Although the reason behind the incidents hasn't been established, it arouses 31X's suspicions.

She goes to her computer and opens once again the report about the Regeneration Initiative. She scrolls down until she finds the detailed description of what types of plants and fertilizers were going to be used in the project. She starts doing some research about them on the Internet and finds that one of the plants they were using seemed to be poisonous. Because they never really examined the project they probably were never able to pick it up. 31X stares at the screen shocked.

31X knows she needs to notify someone about her discovery, but first she needs proof of the Director and the Minister's involvement, so she devises a plan. She gets a miniature microphone through the internet and she asks her old assistant who's still working for the Minister to plant it in her office. The assistant who's always had a little infatuation for 31X reluctantly accepts.

That night, 31X revises the recording in her computer and overhears a conversation between the Minister and the Director about the incidents in the parks. The Minister urges the Director to find a solution, but the Director tells her the plant has already been placed in hundreds of parks, so removing them will not only rouse suspicions but be extremely costly. Plus, there are thousands more of them waiting in the docks to be unloaded.

The Company had given them a good deal for getting those plants. Nothing was supposed to happen because they were going to put up signs to prevent people from touching the plants, but as usual they didn't and on top of that they have already paid the Company. The Minister gets even more upset and orders him to get those signs placed immediately while they come up with a definitive solution.

31X gets her confirmation. They are not going to do anything to admit their mistake and warn parents from the danger those plants represents. She burns the conversation in a CD and takes it to the only person she thinks she can trust, her old mentor and now the Social Control Minister.

He receives her the next day on his garden where he's kneeling down while tending to his plants. He tells her he knows why she's there. 31X is taken by surprise. She thinks someone's found her microphone. But, her fears are put to rest when he just admits he too became

suspicious about the Department of Revegetation after hearing of the park incidents. 31X briefly tells him what she knows.

The Minister of Social Control finishes watering his plants unaffected. Then he stands up and dusts off the dirt from his pants. He slowly walks up to her and takes the CD, before he asks her whether she's absolutely sure she wants to go on with this. 31X nods and the Social Control Minister taps her on her shoulder reassuring 31X he'll take care of it and goes back into his house.

The next day when she arrives to work 31X is summoned to the Director's office. She goes in and he motions for her to take a sit. He seems happier than usual. The Director opens a drawer and takes out 31X's disk. She knows she's been betrayed when she sees it. The Director then starts mocking her futile attempts to sabotage him. He confesses he's wanted to fire her for years and now finally she's gone so far, he's been given a green light for it. As he goes on with his firing speech, the Director suddenly starts coughing. It's a small cough at first but then it starts getting longer and longer. His face gets more and redder by the moment. He opens a drawer and takes out a pill bottle.

He swallows a pill quickly. 31X follows his actions with her eyes a little startled. He suddenly feels a pain in his arm and grips it. Drops of sweat start falling down his forehead. The director suddenly grips his chest in pain. He's having a heart attack. 31X face goes from anger to surprise. She stares at him unsure of what to do. He reaches for his pill bottle again, but drops its contents on the floor because of the pain. She picks up the pill bottle from the desk and reads its label: Digoxin - Manufacturer: Ministry of Health.

Suddenly, she remembers a news report she read a few weeks ago claiming the Ministry of Health had been handing down faulty medicines to heart patients. The Ministry denied the claims, but this clearly confirms its veracity. 31X laughs wryly at the irony. Here she is, staring at the Director who's having a heart attack due to some shady deal from the Health Ministry with a drug manufacturer. A corrupt man dying because of the same style of corruption he enforces.

She ponders about helping him, but then realizes she would only be saving a person who would go on to keep stealing. Although morally reprehensible, 31X realizes that his death is the only thing that would stop him. Death is the only remedy for corruption. So she sits there

watching the Director face twist in pain until he dies. Then she gets up and yells for someone to call an ambulance.

Exhilarated on her way to home, it takes a while for 31X to notice the siren of a traffic officer signaling her to stop. She parks at the side of the road and waits until the traffic officer walks to her window. He asks for her papers and then tells her she's been speeding. 31X waits for him to give her the citation, but instead he leans on the window and offers to forget about the whole thing if she gives him a bribe. 31X's face fills with annoyance, but she feigns a smile and politely declines the offer. The officer stares back at her mildly surprised, waiting for her to cave but when she doesn't, he just shrugs and gives her the ticket. 31X stares at him as he's walking back to his bike and passes in front of her car.

Something takes hold of 31X and she steps on the gas pedal hitting the officer, then drives the car over him. She opens the car door and takes a glance at his bloodied body lying under the car. Then she closes the door and backs away passing the car over the officer one more time before she takes off.

From now on, 31X decides she's going to kill all the corrupt and purge the system, starting with the Reconstruction Ministry. She's not afraid of being related to the officer's murder. The police in a corrupt country are inept and never solve any cases, but just in case the next day, as she prepares to leave her house she pretends to accidentally hit her neighbor's car. She gets out of the car, apologizes to him and promises to pay all repairs. The neighbor who's in an unusual good mood calmly accepts her offer. He asks her if she's heard the news about the death of the traffic officer who would stop him and every else in the neighborhood looking for bribes. He's happy that now he'll be able to save that money for something else, so he lets 31X go without making any trouble.

Felling she's on the clear, 31X sets out to look for a way to commit the murders without being incriminated. She starts searching in the Internet for ideas and stumbles upon a news story that catches her attention: *Scopolamine claims another victim. A man was found death in the streets yesterday morning poisoned with scopolamine. On lower doses, the drug turns people into willing zombies that let themselves get robbed blind. Once the person is under the effect of the drug, he or she will do whatever the robber wants. Give them their account passwords, take them to their homes. A person can fall on the effects of the drug just by touching a paper that's*

usually handed to them on the street. Scopolamine is odorless and tasteless. One gram of Scopolamine is similar to a gram of cocaine. Aspirate too much of it and it's fatal. But, the most alarming thing is that the drug comes from a common plant that can be found in many gardens called: the bleeding tree.

The next day, 31X goes to a plant store and gets dozens of seeds of the bleeding tree. Back home, she grabs a mortar and pestle and starts gridding the seeds following a video tutorial she's found on the web. On a side of the table where she's working there's a stack of unopened envelopes, like the one she had tried to send back through the door. They are all yellow and have the logo of Company X.

Once she's done 31X who's wearing a breathing protection mask grabs one of the envelopes. Carefully opens it without breaking the paper and takes out the bills. She's wearing gloves on her hands so she's protected. She grabs a brush and dips it in the powder created from the seed's smashing. Then she applies the powder to the bills.

The next day, 31X goes to the Reconstruction Ministry and introduces all the envelopes with bribes in the payment box at the reception for the messenger to pick up. Then she goes up to the Minister's office and bribes the secretary to let her in.

She goes is startling the Minister who's managed to avoid 31X until now. But, 31X tells her not worry that she's only there to hand her resignation. 31X gives her an envelope. The Minister looks back at her surprised, but opens the envelope and takes out a blank page. Her face reads confusion. She looks up at 31X who now wears a mask. She spits out blood and then passes out.

31X calmly walks out of the Minister's office and stares at her work. Everywhere there are people lying on the ground or over their desks. Some of them are still holding the bills in their hands. Their mouths stained with blood.

31X reaches the elevator and waits for it to arrive. When the doors open she's surprised to find inside the bootlicker death on the floor. She walks in anyway and presses the button to go to down. When the elevator doors open on the ground level and she walks out, the bootlicker who's still lying on the ground has now stuck in his head the metal tag with the name of The Revegetation Department.

The following morning, 31X watches the news while eating breakfast waiting to hear about her work, but what she hears instead surprises her. There's a survivor from the attack at the Reconstruction Ministry, and it's no else but the Minister herself.

31X panics. The Minister is the only one who can link her to the envelopes. She writes down the name of the hospital where she has been transferred, then starts looking fast on her computer for quick ways to kill someone. She stumbles upon a page of suicide methods.

31X heads to the drug store and purchases two vials of insulin without trouble. In a corrupt country no one need prescriptions. Then, she arrives at the hospital and waits in the hallway until she intercepts a nurse to get the information about the room where the Minister is from her. The nurse dismisses her and tells her she has to go to the reception to obtain the information. But, 31X takes out a bill from her pocket and hides it behind her work ID card, to pretend like she's showing her she works for the Ministry while offering the bribe. The nurse greedily looks at the bill and takes it. Seeing she's taken the hook, 31X smiles and ask the nurse how she feels about the Health Ministry.

31X goes into a room where the survivor is supposed to be dressed in hospital scrubs following the nurse. She wants to get this over with, so she walks without looking behind the nurse who goes to reach for the IV hooked to the fluids bag to inject the serum. 31X focuses completely on the nurse's actions and only when she's finished injecting the insulin does she look at the face of the person lying on the bed. It's not the Minister, but her ex-assistant. She looks at him shocked as he starts convulsing. She turns to the nurse to ask her about the Minister, but the nurse replies this was the survivor she knew about. 31X motions to the nurse to try and do something, but it's too late the assistant's heart has already stopped. The nurse angrily drags 31X out of the room before they can get caught.

Outside in the hallway, the nurse angrily hands back the second vile with insulin to 31X and points to 31X the room where she has just found out the Minister is in. 31X still looks shocked from the previous incident, so the nurse talks to her firmly to get her to snap out of it. She's promised her to deal with the Health Director who runs the hospital. 31X just nods and agree. The nurse tells her she'll get the guard away so she can go in. 31X mechanically nods again.

After pulling herself together, 31X walks into the Minister's hospital room. She approaches the bed and makes sure it's the Minister this time. She looks around the room, checking for cameras. There are none. She takes out a syringe from her pocket and puts it into the insulin vile. She fills the syringe, but as she's about to inject it's content into the Minister's IV, the Minister opens her eyes. 31X notices and stops.

She sets the syringe down and quickly takes away the call button from the Minister's hand. The Minister tries to reach up to pull the tube out her throat. But 31X reaches up and inject the syringe into the IV without pushing its content yet, she shows it to the Minister to threaten her and get her to relax. The Minister gets the message and settles down. She looks at the door for a moment and then back to the Minister.

Without the Minister noticing it, 31X has stopped holding the syringe and has her hand now in the oxygen tank. She turns the valve and the Minister twists in pain. She puts the valve back to its initial position and laughs a little. She tells the Minister that's how people feel when you screw up their lives by stealing the money that was supposed to be used to improve it. 31X turns the valve again. The Minister twists in pain. Citizen 31X laughs, and then puts the valve back in its place.

The Minister face goes red after the last effort. She turns her head pleadingly at the door. 31X grabs the syringe again and with one quick motion stabs it in the Minister's arm injecting its content. She takes a step back and admires her work. The Minister starts convulsing. The heart monitor makes the sound of someone flat lining. 31X turns and leaves the room.

For the next couple of weeks, news reports with the latest attacks of *The DecorrupTOR* as the media has turned to call her are heard. A senator is killed to death in motel where he was supposed to meet his mistress. His foot is missing. A Mayor is found dead on his office holding a stack of bills. One of them has been jabbed into his mouth. Next, the Minister of Health receives a foot as a present.

Other inspired incidents begin to appear. A young man takes his head out of window of a car and throws a bottle to an ex-governor as he walks to his house. An angry mom attacks a greedy public school director who was demanding a bribe from her to sign up her child.

A couple of months later, 31X walks back into the Reconstruction Ministry, except now something is different. She's not a common worker any more. She's now the new Minister. 31X

gets to the former Minister's office and pass her secretary. The secretary hands her some notes and smiles politely as 31X enters her office.

31X beams as she goes to her desk and takes a sit behind it. She still hasn't gotten used to the seat. She looks around admiring her new space and luxury. 31X grabs a document from the file tray in her desk and begins to work. She starts making notes on the pages, using a pencil manufactured by the Department of Supplies. Unlike the previous faulty materials they used to hand out, thanks to her work dispatching the department's director this one doesn't break.

Suddenly, something feels wrong. We hear the squeaking wheels of the mail cart come to a stop outside her office. She freezes in terror for a moment, but tries to shake it off. She pulls up her note pad and sees a yellow envelope like the one she used to purge the department laying under it. Her eyes open wide in shock.

APPENDIX B: CREDIT LIST

Story by

Ma. Emilia García, José Luis Freire and Charles Sutter

Script

Ma. Emilia García and Charles Sutter

Directed and Produced by

Ma. Emilia García

1st AD

Roberth Mendoza

2nd AD

Carla Cañarte

Field Producer

Leticia Becilla

Production Assistants:

Jennifer Nuñez

Felix Yanez

Ruth Silva

Víctor Moreno

Wardrobe

Ma. Lorena Murillo

Valeria García

Make up and effects

Nabila Diaz

Art Direction

Víctor Centeno

Art Assistants

Brenda Ferreira

Jonathan Rivera

Director of Photography

León Fernando

Camera Operator

Félix Peláez

Tyrone Maridueña

Grip

Miguel Angel Salas

Continuity

Daniel Cuesta

Graphic Design

Cristian Betancourt

Wendy Moreira

Edition

Ma. Emilia García

Color Correction

Lisete Pino

Sound

Pablo Encalada

Cast

| | |
|--------------------|---------------------------|
| Angela Peñaherrera | Citizen 31X |
| Alfonsina Solines | Reconstruction Minister |
| Danilo Esteves | Director |
| Virgilio Valero | Control Secretary (68X) |
| Andrés Crespo | President |
| Cristian Naranjo | Bootlicker |
| Melissa Lopez | Secretary |
| Andrés Caballero | Relative |
| Vicente Taiano | Advisor |
| Sixto Sanchez | Health Viceminister |
| José Luis Freire | Assistant |
| Tannya Salinas | Nurse |
| Milton Galves | Traffic Officer |
| Angel Barragán | Health Minister |
| Liliana Gavilanes | Health Minister secretary |

Extras

| | |
|-------------------|------------------------------|
| Michelle Sanchez | Interviewee #1 |
| Xavier Murillo | Interviewee #2 |
| Alejandra García | Interviewee #4 |
| Víctor Moreno | Interviewee #6 |
| Ma. Eloisa García | Receptionist |
| Ronald Mayer | Descorruptor#2 |
| Brenda Ferreira | Secretary (Dept. of Control) |
| Miguel Gonzaga | Baby |
| Elvira Peña | Mother |

| | |
|----------------------|------------------------|
| Miguel Angel Salas | Maintenance guy |
| Ciccio Nuñez | Messenger |
| Tyrone Maridueña | Bodyguard |
| Pablo Mosquera | Contractor |
| Ana Zuluaga | Minister assistant #1 |
| Hugo Guerra Villacís | Minister assistant #2 |
| Andres Palacios | Boy that throws bottle |
| Ricardo Espinel | Neighbor |

APPENDIX C: FINAL COST REPORT

| | |
|-----------------------------|-----------------|
| NAME OF THE FEATURE: | The Decorrution |
| SHOOTING FORMAT: | DIGITAL |
| PROJECTION FORMAT: | DIGITAL |
| SHOOTING WEEKS: | 3 |
| DURATION | 70 MIN |
| GENERAL BUDGET | 12,821 |

| SUMMARY | |
|--------------------------------|---------------|
| 1. TOTAL DEVELOPMENT | 143 |
| 2. TOTAL PREPRODUCTION | 176 |
| 3. TOTAL PRODUCTION | 11,207 |
| 4 TOTAL POST PRODUCTION | 1,294 |

| | | Amount | Unit | Price/Unit | Subtotal | Total |
|------------|-----------------------------|--------|---------|------------|----------|-------------------------------------|
| 1.1 | Script | | | | | \$12 |
| | Script rights | 1 | | 0 | \$0 | |
| | Advisor | 1 | | 0 | \$0 | |
| | Script Registration | 1 | | 12 | \$12 | |
| 1.2 | Fundraising | | | | | \$0 |
| | Graphic design for brochure | | | 0 | \$0 | |
| | Brochure (print) | 0 | | 0 | \$0 | |
| | Translation | 1 | Package | 0 | \$0 | |
| 1.3 | Other expenses | | | | | \$110 |
| | Shipping | 1 | Package | 0 | \$0 | |
| | Office supplies | 1 | Package | 0 | \$0 | |
| | web site (design) | | | 70 | \$70 | |
| | web site (hosting) | 1 | year | 0 | \$40 | |
| | | | | | | SUBTOTAL 1 DEVELOPMENT \$122 |
| | | | | | | UNFORESEEN EXPENSES 5% \$6 |
| | | | | | | SUBTOTAL 2 DEVELOPMENT \$128 |
| | | | | | | IVA 12% (TAX) \$15 |
| | | | | | | TOTAL DEVELOPMENT \$143 |
| | | Amount | Unit | Price/Unit | Subtotal | Total |
| 2.1 | General Expenses | | | | | \$0 |
| | Office expenses | | | | \$0 | |
| | Office Supplies | | | | \$0 | |

| | | | | | | |
|-------------------------------|--------------------------------------|---------------|-------------|-------------------|-----------------|----------------|
| | Transportation | | | | \$0 | |
| | Gas | | | | | |
| | Tickets | | | | | |
| | Reports | | | | | |
| | Shipping | | | | \$0 | |
| 2.2 | Crew | | | | | \$0 |
| | Producer | | | 0 | \$0 | |
| | Production Manager | | | 0 | \$0 | |
| | 1rst. Assistant Producer | | | 0 | \$0 | |
| | 2nd. Assistant Producer | | | 0 | \$0 | |
| | Director | | | 0 | \$0 | |
| | 1rst AD | | | 0 | \$0 | |
| | 2nd AD | | | 0 | \$0 | |
| | Location Manager | | | 0 | \$0 | |
| | Director of Photography | | | 0 | \$0 | |
| | Art Director | | | 0 | \$0 | |
| | Set Decorator | | | 0 | \$0 | |
| | Art Assistant | | | 0 | \$0 | |
| | Set Designer | | | 0 | \$0 | |
| | Custom designer | | | | | |
| 2.3 | Miscellaneous expenses | | | | | \$150 |
| | Cast rehearsal | | | | \$0 | |
| | Makeup and hair supplies | | | | \$150 | |
| | Props and set construction materials | | | | \$0 | |
| | Photographic material | | | | \$0 | |
| 2.4 | Other expenses | | | | | \$0.00 |
| | Accountant | | | | \$0 | |
| | Lawyer | 1 | TOTAL | 200 | \$0 | |
| SUBTOTAL PREPRODUCTION | | | | | | 1 \$150 |
| UNFORESEEN EXPENSES 5% | | | | | | \$8 |
| SUBTOTAL PREPRODUCTION | | | | | | 2 \$158 |
| Iva 12% (TAX) | | | | | | \$19 |
| TOTAL DE PREPRODUCTION | | | | | | \$176 |
| | | | | | | |
| | | Amount | Unit | Price/Unit | Subtotal | Total |
| | | | | | | |
| 3.1 | Production | | | | | \$400 |
| | Producer | 3 | WEEKS | 0 | \$0 | |
| | Production Manager | 3 | WEEKS | 0 | \$0 | |
| | Production Coordinator | 3 | WEEKS | 0 | \$0 | |
| | Field Producer | 3 | WEEKS | 50 | \$150 | |
| | 1rst. Assistant Producer | 3 | WEEKS | 50 | \$150 | |
| | 2nd. Assistant Producer | | TOTAL | | \$100 | |
| | Location Manager | | | | \$0 | |
| 3.2 | Direction | | | | | \$150 |
| | Director | 3 | WEEKS | 0 | \$0 | |

| | | | | | | |
|-------------|--------------------------|----|-------|-----|---------|----------------|
| | 1st AD | 3 | WEEKS | 0 | \$0 | |
| | 2nd AD | 3 | WEEKS | 50 | \$150 | |
| | Script | 3 | WEEKS | 0 | \$0 | |
| 3.3 | Main cast | | | | | \$800 |
| | 31 X | 16 | DAYS | 50 | \$800 | |
| 3.4 | Supporting cast | | | | | \$650 |
| | Director | 1 | TOTAL | | \$200 | |
| | Minister | 1 | TOTAL | | \$300 | |
| | President | 1 | TOTAL | | \$100 | |
| | Traffic Officer | 1 | DAY | 50 | \$50 | |
| 3.5 | Additional cast | | | | | \$50 |
| | Reporter | 1 | DAY | 50 | \$50 | |
| | Extras | | | | | |
| 3.6 | Art Department | | | | | \$1,950 |
| | Art Director | 3 | WEEK | | \$800 | |
| | Art Assistant | | | | | |
| | Prop master | | | | | |
| | Set Designer | | | | \$0 | |
| | Makeup | 3 | WEEK | | \$500 | |
| | Wardrobe | 3 | WEEK | | \$200 | |
| | Supplies | | TOTAL | | \$50 | |
| | Makeup purchases | | TOTAL | | \$200 | |
| | Wardrobe | | TOTAL | | \$200 | |
| 3.7 | Set operations | | | | | \$0 |
| | Gaffer | | | | | |
| | Grip 1 | | | | | |
| | Light equipment rental | | | | | |
| | Light and grip supplies | | | | | |
| 3.8 | Photography | | | | | \$1,300 |
| | Director of Photography | 3 | TOTAL | | \$1,000 | |
| | 1st. Camera Assistant | 3 | WEEK | 100 | \$300 | |
| | 2nd. Camera Assistant | | | | | |
| | Data manager | | | | | |
| | Camera Rental | | | | | |
| | Camera gear | | | | | |
| | Supplies | | | | | |
| 3.9 | Sound | | | | | \$800 |
| | Sound Operator | 3 | TOTAL | | \$800 | |
| | Sound gear rental | | | | | |
| | Supplies | | | | | |
| 3.10 | Transportation | | | | | \$460 |
| | Production vehicle | 3 | WEEK | 100 | \$400 | |
| | Equipment vehicle | | | | | |
| | Gas | 3 | WEEK | 60 | \$60 | |
| | | | | | | |
| 3.11 | Location expenses | | | | | \$70 |
| | Location rental | 1 | TOTAL | | \$70 | |
| | Location cleanup | | | | | |
| | First aid kit | | | | | |
| | Police protection | | | | | |

| | | | | | | |
|--|-----------------------------------|--------|-------|------------|----------|--------|
| | Radios | | | | | |
| | Tents, tables | | | | | |
| 3.12 | Catering | | | | | \$300 |
| | Catering service | | | | | |
| | Snacks | 1 | TOTAL | | \$150 | |
| | Drinks | 1 | TOTAL | | \$150 | |
| 3.13 | Scene vehicle | | | | | \$0 |
| | Car | | TOTAL | | | |
| | | | | | | |
| 3.14 | Storage Material | | | | | 600 |
| | Hard drive | 2 | Discs | 300 | \$600 | |
| | Hard drive for Making of | | | | | |
| 3.15 | Travels/hotels | | | | | \$0 |
| | | | | | | |
| | Rooms for cast and technical team | 0 | | 0 | \$0 | |
| 3.16 | Insurance | | | | | 0 |
| | Insurance for crew | | | | | |
| | Insurance for cast | | | | | |
| | Equipment insurance | | | | | |
| | Auspices and funding warranties | | | | | |
| 3.17 | Other professionals | | | | | \$0.00 |
| | Accountant | | | | | |
| | Lawyer | | | | | |
| <div><div>SUBTOTAL 1 PRODUCCIÓN\$9,530</div><div>UNFORESEEN EXPENSES 5%\$477</div><div>SUBTOTAL 2 PRODUCTION\$10,007</div><div>IVA 12% (TAX)\$1,201</div><div>TOTAL PRODUCTION\$11,207</div></div> | | | | | | |
| | | Amount | Unit | Price/Unit | Subtotal | Total |
| | | | | | | |
| 4.1 | Edition | | | | | \$400 |
| | Editor | | | 0 | \$0 | |
| | Assistant Editor | | | 0 | \$0 | |
| | Edition Suite | | | 0 | \$0 | |
| | Digital effects | | | 0 | \$400 | |
| 4.2 | Sound Postproduction | | | | | \$500 |
| | Sound Design | 1 | TOTAL | 500 | \$500 | |
| | Studio | | | | | |
| | Mix | | | 0 | \$0 | |
| | THX Dolby SRD Digital 5.1 | | | 0 | \$0 | |
| | Materials | | | 0 | \$0 | |
| 4.3 | Music | | | | | \$0 |
| | Composer | 1 | | 0 | \$0 | |
| | Musicians | 1 | | 0 | \$0 | |
| | Studio | 1 | | 0 | \$0 | |

| | | | | | | |
|-----|---------------------|---|-------|---|-------|--------|
| | Mix | 1 | | 0 | \$0 | |
| | Copyright | 1 | | 0 | \$0 | |
| 4.4 | Lab | | | | | \$200 |
| | Blu-ray copy | | | | \$100 | |
| | DCP | | | | \$100 | |
| | | | | | | |
| | | | | | | |
| | | | | | | |
| | | | | | | |
| | | | | | | |
| 4.6 | Other professionals | | | | | \$0.00 |
| | Accountant | 1 | TOTAL | | | |
| | Lawyer | 1 | TOTAL | | | |

| | | |
|-------------------------|---|---------|
| SUBTOTAL | 1 | |
| POSTPRODUCTION | | \$1,100 |
| UNFORESEEN EXPENSES 5% | | \$55 |
| SUBTOTAL | 2 | |
| POSTPRODUCTION | | \$1,155 |
| IVA 12% (TAX) | | \$139 |
| TOTAL DE POSTPRODUCTION | | \$1,294 |

APPENDIX D: SHOOTING SCHEDULE

| SCENE | DAY | 8THS | I/E | SET | LOCATION |
|-------------------------|-------|-------------|-----|--|--------------------------------|
| 37 | DAY | 0 2/8 | INT | GOV. BUILDING. DAY | LAW SCHOOL (UCSG) |
| 1 | DAY | 0 5/8 | INT | HEALTH MINISTER OFFICE | LAW SCHOOL (UCSG) |
| 44 | DAY | 1 3/8 | INT | PRESIDENCY – EXPOSITION ROOM | PROVOST OFFICE – (UCSG) |
| 45 | DAY | 1 3/8 | EXT | ADVISOR’S OFFICE | PROVOST OFFICE – (UCSG) |
| 44 | DAY | 0 0/8 | INT | PRESIDENCY – EXPOSITION ROOM | CASA GRANDE UNIVERSITY THEATER |
| End of Day 1 - SHOOTING | | 3 5/8 pages | | Thursday, July 11, 2013 | |
| 103 | DAY | 1 0/8 | INT | HALLWAY-HOSPITAL | KENNEDY CLINIC |
| 105 | DAY | 0 5/8 | INT | HALLWAY#2-HOSPITAL | KENNEDY CLINIC |
| 106 | DAY | 0 2/8 | INT | PATIENT’S ROOM ENTRANCE | KENNEDY CLINIC |
| 104 | DAY | 1 2/8 | INT | PATIENT’S ROOM #1 | KENNEDY CLINIC |
| 107 | DAY | 1 7/8 | INT | PATIENT’S ROOM #2 | KENNEDY CLINIC |
| 110 | NIGHT | 0 7/8 | INT | ADVISOR’S KITCHEN | SAMBORONDÓN |
| End of Day 2 - SHOOTING | | 5 7/8 pages | | Friday, July 12, 2013 | |
| 6 | DAY | 5 6/8 | INT | MEETING ROOM – DEPT. OF VEGETATION | ART SCHOOL (UCSG) |
| 14 | DAY | 0 2/8 | INT | DIRECTOR’S OFFICE– DEPT. OF VEGETATION | ENGINEERING SCHOOL (UCSG) |
| 25 | DAY | 0 6/8 | INT | HALLWAY– DEPT. OF VEGETATION | ENGINEERING SCHOOL (UCSG) |
| 4 | DAY | 0 2/8 | INT | HALLWAY– DEPT. OF VEGETATION | ENGINEERING SCHOOL (UCSG) |
| 33 | DAY | 0 5/8 | INT | HALLWAY– DEPT. OF VEGETATION | ENGINEERING SCHOOL (UCSG) |
| 17 | DAY | 0 1/8 | INT | HALLWAY (OUTSIDE 31X’s OFFICE) | ENGINEERING SCHOOL (UCSG) |
| 19 | DAY | 0 2/8 | INT | HALLWAY (OUTSIDE 31X’s OFFICE) | ENGINEERING SCHOOL (UCSG) |
| 11 | DAY | 0 3/8 | INT | HALLWAY– DEPT. OF VEGETATION | ENGINEERING SCHOOL (UCSG) |
| End of Day 3 - | | 8 3/8 pages | | Saturday, July 13, 2013 | |

| | | | | | |
|-------------------------|-----|-------------|-----|---|---------------------------|
| SHOOTING | | | | | |
| 7 | DAY | 0 1/8 | EXT | ENTRANCE - DEPT. OF VEGETATION | ENGINEERING SCHOOL (UCSG) |
| 12 | DAY | 0 5/8 | INT | RECEPTION - DEPT. OF VEGETATION | ENGINEERING SCHOOL (UCSG) |
| 8 | DAY | 0 7/8 | INT | RECEPTION - DEPT. OF VEGETATION | ENGINEERING SCHOOL (UCSG) |
| 29 | DAY | 0 2/8 | INT | HALLWAY– DEPT. OF VEGETATION | ENGINEERING SCHOOL (UCSG) |
| 34 | DAY | 1 5/8 | INT | SECRETARY’S DESK - DEPT. OF VEGETATION | ENGINEERING SCHOOL (UCSG) |
| 33 | DAY | 0 6/8 | INT | DIRECTOR’S OFFICE - DEPT. OF VEGETATION | ENGINEERING SCHOOL (UCSG) |
| 15 | DAY | 0 2/8 | INT | RELATIVE’S OFFICE - DEPT. OF VEGETATION | ENGINEERING SCHOOL (UCSG) |
| 10 | DAY | 0 2/8 | INT | RELATIVE’S OFFICE - DEPT. OF VEGETATION | ENGINEERING SCHOOL (UCSG) |
| 27 | DAY | 0 2/8 | INT | DEPT. OF VEGETATION OFFICES (VARIOUS) | ENGINEERING SCHOOL (UCSG) |
| End of Day 4 - SHOOTING | | 5 0/8 pages | | Sunday, July 14, 2013 | |
| 9 | DAY | 0 4/8 | INT | HALLWAY DEPT. OF VEGETATION | ENGINEERING SCHOOL (UCSG) |
| 13 | DAY | 0 1/8 | INT | SECRETARY’S DESK - DEPT. OF VEGETATION | ENGINEERING SCHOOL (UCSG) |
| 81 | DAY | 0 1/8 | INT | ARCHIVE. DEPT OF CONTROL | ENGINEERING SCHOOL (UCSG) |
| 80 | DAY | 0 3/8 | INT | DEPT OF CONTROL - RECEPTION | ENGINEERING SCHOOL (UCSG) |
| 109 | DAY | 0 7/8 | INT | DEPT OF CONTROL - RECEPTION | ENGINEERING SCHOOL (UCSG) |
| End of Day 5 - SHOOTING | | 5 2/8 pages | | Monday, July 15, 2013 | |
| 5 | DAY | 1 3/8 | INT | 31X OFFICE - DEPT. VEGETATION | ENGINEERING SCHOOL (UCSG) |
| 16 | DAY | 0 2/8 | INT | 31X OFFICE - DEPT. VEGETATION | ENGINEERING |

| | | | | | |
|-------------------------|-------|-------------|-----|--------------------------------------|---------------------------|
| | | | | | SCHOOL (UCSG) |
| 18 | DAY | 0 1/8 | INT | 31X OFFICE - DEPT. VEGETATION | ENGINEERING SCHOOL (UCSG) |
| 20 | DAY | 1 1/8 | INT | 31X OFFICE - DEPT. VEGETATION | ENGINEERING SCHOOL (UCSG) |
| 35 | DAY | 0 2/8 | INT | 31X OFFICE - DEPT. VEGETATION | ENGINEERING SCHOOL (UCSG) |
| End of Day 6 - SHOOTING | | 3 1/8 pages | | Tuesday, July 16, 2013 | |
| End of Day - NONWORKING | | | | Wednesday, July 17, 2013 | |
| 78 | DAY | 1 0/8 | INT | GARDEN – 68X HOME | PTO. AZUL |
| 70 | DAY | 0 3/8 | INT | LAUNDRY ROOM – 31X HOUSE | PTO. AZUL |
| 120 | DAY | 0 0/8 | | ENTRANCE – 31X HOUSE | PTO. AZUL |
| 86 | NIGHT | 0 2/8 | INT | STUDIO – 31X HOUSE | PTO. AZUL |
| 77 | NIGHT | 1 5/8 | INT | STUDIO – 31X HOUSE | PTO. AZUL |
| 89 | DAY | 2 2/8 | EXT | ENTRANCE – 31X HOUSE | PTO. AZUL |
| 100 | DAY | 1 0/8 | INT | KITCHEN – 31X HOUSE | PTO. AZUL |
| 91 | NIGHT | 0 4/8 | INT | KITCHEN – 31X HOUSE | PTO. AZUL |
| 93 | NIGHT | 0 3/8 | INT | KITCHEN – 31X HOUSE | PTO. AZUL |
| 23 | NIGHT | 0 3/8 | INT | ENTRANCE – 31X HOUSE | PTO. AZUL |
| 24 | NIGHT | 0 3/8 | INT | KITCHEN – 31X HOUSE | PTO. AZUL |
| 73 | NIGHT | 0 3/8 | INT | LIVING ROOM – 31X HOUSE | PTO. AZUL |
| 85 | NIGHT | 0 3/8 | EXT | ENTRANCE – 31X HOUSE | PTO. AZUL |
| End of Day 7 - SHOOTING | | 8 7/8 pages | | Thursday, July 18, 2013 | |
| 2 | DAY | 1 3/8 | EXT | CITY STREETS | AV. CARLOS JULIO A. |
| 102 | DAY | 0 3/8 | EXT | PHARMACY | CDLA. FERROVIARIA |
| 28 | DAY | 0 6/8 | INT | DEPT. OF VEGETATION, CONFERENCE ROOM | ENGINEERING SCHOOL (UCSG) |
| 30 | DAY | 2 4/8 | INT | DEPT. OF VEGETATION, CONFERENCE ROOM | ENGINEERING SCHOOL (UCSG) |
| End of Day 8 - SHOOTING | | 4 pages | | Friday, July 19, 2013 | |
| 42 | DAY | 0 2/8 | INT | 31X OFFICE ENTRANCE – RECONSTRUCTION | BUSINESS SCHOOL |

| | | | | | |
|-------------------------|-------|-------------|-----|---------------------------------------|------------------------|
| | | | | MINISTRY | (UCSG) |
| 38 | DAY | 0 3/8 | INT | 31X OFFICE - RECONSTRUCTION MINISTRY | BUSINESS SCHOOL (UCSG) |
| 39 | DAY | 0 2/8 | INT | 31X OFFICE - RECONSTRUCTION MINISTRY | BUSINESS SCHOOL (UCSG) |
| 40 | DAY | 0 2/8 | INT | 31X OFFICE - RECONSTRUCTION MINISTRY | BUSINESS SCHOOL (UCSG) |
| 41 | DAY | 0 2/8 | INT | 31X OFFICE - RECONSTRUCTION MINISTRY | BUSINESS SCHOOL (UCSG) |
| 46 | DAY | 0 5/8 | INT | 31X OFFICE - RECONSTRUCTION MINISTRY | BUSINESS SCHOOL (UCSG) |
| 43 | DAY | 0 3/8 | INT | 31X OFFICE - RECONSTRUCTION MINISTRY | BUSINESS SCHOOL (UCSG) |
| 57 | DAY | 0 1/8 | INT | 31X OFFICE - RECONSTRUCTION MINISTRY | BUSINESS SCHOOL (UCSG) |
| 72 | DAY | 0 4/8 | INT | LOBBY. RECONSTRUCTION MINISTRY | BUSINESS SCHOOL (UCSG) |
| 82 | DAY | 2 5/8 | INT | DIRECTOR OFFICE – DEPT. REVEGETATION | BUSINESS SCHOOL (UCSG) |
| 55 | NIGHT | 0 3/8 | INT | DIRECTOR OFFICE – DEPT. REVEGETATION | BUSINESS SCHOOL (UCSG) |
| End of Day 9 - SHOOTING | | 6 0/8 pages | | Saturday, July 20, 2013 | |
| 60 | DAY | 0 2/8 | EXT | PARKING LOT. RECONSTRUCTION MINISTRY | BUSINESS SCHOOL (UCSG) |
| 62 | DAY | 0 3/8 | EXT | PARKING LOT. RECONSTRUCTION MINISTRY | BUSINESS SCHOOL (UCSG) |
| 69 | DAY | 0 2/8 | INT | LUNCH COURT. RECONSTRUCTION MINISTRY. | BUSINESS SCHOOL (UCSG) |
| 69 | DAY | 2 0/8 | INT | LUNCH COURT. RECONSTRUCTION MINISTRY. | BUSINESS SCHOOL (UCSG) |
| 74 | DAY | 0 6/8 | INT | RESTROOM. RECONSTRUCTION MINISTRY | BUSINESS SCHOOL (UCSG) |
| 61 | DAY | 0 2/8 | INT | 31X OFFICE - RECONSTRUCTION MINISTRY | BUSINESS SCHOOL (UCSG) |
| 49 | DAY | 0 3/8 | INT | ELEVATOR. RECONSTRUCTION MINISTRY | BUSINESS SCHOOL |

| | | | | | |
|-----------------------------|-----------|-------------|-----|--|---------------------------|
| | | | | | (UCSG) |
| 111 | DAY | 0 1/8 | INT | ELEVATOR. RECONSTRUCTION MINISTRY | BUSINESS SCHOOL (UCSG) |
| 99 | AFTERNOON | 0 2/8 | INT | ELEVATOR. RECONSTRUCTION MINISTRY | BUSINESS SCHOOL (UCSG) |
| 98 | DAY | 0 4/8 | INT | HALLWAY. RECONSTRUCTION MINISTRY | BUSINESS SCHOOL (UCSG) |
| End of Day 10 - SHOOTING | | 5 1/8 pages | | Sunday, July 21, 2013 | |
| 87 | DAY | 1 1/8 | INT | HALLWAY - DEPT. OF REVEGETATION | BUSINESS SCHOOL (UCSG) |
| 63 | DAY | 0 3/8 | INT | HALLWAY - DEPT. OF REVEGETATION | BUSINESS SCHOOL (UCSG) |
| 49 | DAY | 0 7/8 | INT | LOBBY - DEPT. OF REVEGETATION | BUSINESS SCHOOL (UCSG) |
| 94 | DAY | 0 1/8 | INT | HALLWAY - RECONSTRUCTION MINISTRY | BUSINESS SCHOOL (UCSG) |
| 96 | DAY | 0 1/8 | INT | HALLWAY. RECONSTRUCTION MINISTRY | BUSINESS SCHOOL (UCSG) |
| 55 | DAY | 0 2/8 | INT | 31X OFFICE - RECONSTRUCTION MINISTRY. | BUSINESS SCHOOL (UCSG) |
| 64 | DAY | 0 2/8 | INT | 31X OFFICE - DEPT. REVEGETATION. CLOSET. | BUSINESS SCHOOL (UCSG) |
| 79 | DAY | 0 2/8 | INT | 31X OFFICE - DEPT. REVEGETATION. CLOSET. | BUSINESS SCHOOL (UCSG) |
| 92 | DAY | 0 2/8 | INT | 31X OFFICE - DEPT. REVEGETATION. CLOSET. | BUSINESS SCHOOL (UCSG) |
| 75 | DAY | 1 1/8 | INT | 31X OFFICE - DEPT. REVEGETATION. CLOSET. | BUSINESS SCHOOL (UCSG) |
| 68 | NIGHT | 0 3/8 | INT | 31X OFFICE - DEPT. REVEGETATION. CLOSET. | BUSINESS SCHOOL (UCSG) |
| End of Day 11 - SHOOTING | | 5 3/8 pages | | Monday, July 22, 2013 | |
| 21 | NIGHT | 0 1/8 | EXT | 31X's CAR | TERRANOISTRA |
| 76 | NIGHT | 0 5/8 | EXT | 31X's CAR | TERRANOISTRA |
| 22 | NIGHT | 2 1/8 | EXT | STREET | TERRANOISTRA |

| | | | | | |
|--------------------------|-------|-------------|-----|---|------------------------|
| 47 | NIGHT | 0 4/8 | EXT | STREET | TERRANOISTRA |
| 52 | NIGHT | 0 2/8 | EXT | STREET | TERRANOISTRA |
| 59 | NIGHT | 0 1/8 | EXT | STREET | TERRANOISTRA |
| 83 | NIGHT | 0 2/8 | EXT | 31X's CAR | TERRANOISTRA |
| 84 | NIGHT | 0 7/8 | EXT | STREET | TERRANOISTRA |
| End of Day 12 - SHOOTING | | 4 7/8 pages | | Tuesday, July 23, 2013 | |
| End of Day - NONWORKING | | | | Wednesday, July 24, 2013 | |
| 3 | DAY | 1 0/8 | EXT | PARKING LOT. DEPT. OF VEGETATION | PTO. AZUL |
| 32 | DAY | 0 3/8 | EXT | PARKING LOT. DEPT. OF VEGETATION | PTO. AZUL |
| 56 | DAY | 0 2/8 | EXT | EMPTY LOT | PTO. AZUL |
| 94 | DAY | 0 2/8 | EXT | PLANT STORE | VÍA A LA COSTA |
| 108 | DAY | 0 4/8 | EXT | SCHOOL | PORTAL AL SOL |
| 71 | DAY | 0 2/8 | EXT | PARK | PTO. AZUL |
| End of Day 13 - SHOOTING | | 2 5/8 pages | | Thursday, July 25, 2013 | |
| 98 | DAY | 0 4/8 | INT | OFFICE- RECONSTRUCTION MINISTER | BUSINESS SCHOOL (UCSG) |
| 58 | DAY | 1 2/8 | INT | RECEPTION-MINISTER'S OFFICE | BUSINESS SCHOOL (UCSG) |
| 50 | DAY | 0 7/8 | INT | RECEPTION-MINISTER'S OFFICE | BUSINESS SCHOOL (UCSG) |
| 51 | DAY | 0 6/8 | INT | HALLWAY- RECONSTRUCTION MINISTRY. | BUSINESS SCHOOL (UCSG) |
| 53 | DAY | 1 7/8 | INT | OFFICE-RECONSTRUCTION MINISTER | BUSINESS SCHOOL (UCSG) |
| 97 | DAY | 0 6/8 | INT | OFFICE-RECONSTRUCTION MINISTER | BUSINESS SCHOOL (UCSG) |
| 112 | DAY | 0 7/8 | INT | OFFICE-RECONSTRUCTION MINISTER | BUSINESS SCHOOL (UCSG) |
| 36 | DAY | 0 6/8 | INT | RECONSTRUCTION MINISTRY – CONFERENCE ROOM | BUSINESS SCHOOL (UCSG) |
| End of Day 14 - SHOOTING | | 7 5/8 pages | | Friday, July 26, 2013 | |

APPENDIX E: CALL SHEET

DAY 1

Director: María Emilia García
Field Producer: Leticia Becilla

Date: July 11
Production day: 1/14

Lunch: 13:00 a 14:00

Arrival time for crew: 8:00 am

Wrap time (approx.): 19:00

Actor's arrival time: 9:00 am

| Scene | Description | Cast | Time | Page |
|-------|---|---------|------------|-------|
| | LAW SCHOOL (UCSG) | | | |
| 37 | INT. GOV. BUILDING. DAY Maintenance man takes down signs | 1 | 9/10 am | 29 |
| 1 | INT. HEALTH MINISTER OFFICE. DAY. Minister receives gift from the decorruptor. | 2-3 | 10am/12 pm | 1 |
| | PROVOST OFFICE – MAIN BUILDING (UCSG) | | | |
| 45 | INT. ADVISOR'S OFFICE. DAY President's advisor asks Minister a favor | 4-7 | 1/3 pm | 32/33 |
| | CASA GRANDE UNIVERSITY/PROVOST OFFICE – MAIN BUILDING (UCSG) | | | |
| 44 | INT. PRESIDENCY – EXPOSITION ROOM. DAY. Government officials pitch before the president. | 3, 5, 4 | 4/6 pm | 31/32 |

| # | CHARACTER | Actor/Actress | Location | Call Time | On Set |
|---|-------------------------|-------------------|---------------------|-----------|----------|
| 1 | Maintenance man | Victor Centeno | Law School | 8:00 am | 9:00 am |
| 2 | Assistant | Liliana Gavilanes | Law School | 9:00am | 10:00 am |
| 3 | Health Minister | Sixto Sanchez | Law School | 9:00am | 10:00 am |
| 4 | Reconstruction Minister | Alfonsina Solines | Provost Office | 12:00pm | 1:00 pm |
| 5 | Health Minister#2 | Alex Barragán | Casa Grande Theater | 4:00pm | 5:00 pm |
| 6 | President | Andrés Crespo | Provost Office | 4:00pm | 5:00 pm |
| 7 | Advisor | Vicente Taiano | Provost Office | 12:00pm | 1:00 pm |

| | |
|---------------------------------|--|
| Extras Call Time | Props |
| None | Wrapped box, heart, Company X card. Briefcase, paper, folders, nametag, diplomas, clock wall. (Scene 1) Signs and staircase (scene 44) |
| Makeup | Wardrobe |
| Office style makeup | Suit and tie: Health Minister 1 and 2, President, advisor. Uniform 2 (Assistant) Formal dress (Reconstruction Minister) |
| Cars | Equipment |
| None | Camera, tripod, 35mm lens, light bouncers, extensions, flags, 3 Fresnel lights, CTO filters. |
| Notes | Scene 44 will be shot in two parts. All the President shots will be done in the Provost Office while the Ministers shots will be done in a theater later in the day. |
| Directions for locations | - Law School and Provost Office: Catholic University Santiago of Guayaquil Campus (Av. Carlos Julio Arosemena km 8.5) - Casa Grande Theater: C.C. Albán Borja (entrance #1) |

Preview of next day's call

| Scene | Description | Cast | Time | Page |
|-------|----------------------------------|--------------------------|-------|-------|
| | KENNEDY CLINIC | | | |
| 103 | INT. HALLWAY-HOSPITAL. DAY | 31x and nurse | 9 am | 66 |
| 105 | INT. HALLWAY#2-HOSPITAL. DAY | 31x and nurse | 9 am | 68 |
| 106 | INT. PATIENT'S ROOM ENTRANCE.DAY | 31x and bodyguard | 10 pm | 68 |
| 104 | INT. PATIENT'S ROOM #1. DAY | 31x, nurse and assistant | 12 am | 67/68 |
| 107 | INT. PATIENT'S ROOM #2. DAY | 31x and minister | 3 pm | 69 |
| 110 | INT. KITCHEN. NIGHT | 31x and advisor | 5 pm | 72 |

DAY 2

THE DECORRUPTION

Field Producer: Leticia Becilla
Director: María Emilia García

Date: July 12
Production day: 2/14

Lunch: 14:00 a 15:00
Crew call time: 9:00
Wrap time (approx.): 20:00
Actors call time: 10:00

| Scene | Description | Cast | Time | Page |
|-------|---|-----------------------------|-------|-------|
| | KENNEDY CLINIC | | | |
| 103 | INT. HALLWAY-HOSPITAL. DAY 31X approaches the nurse | 31x and nurse | 11 am | 66 |
| 105 | INT. HALLWAY#2-HOSPITAL. DAY The nurse shows 31X the Minister's room | 31x and nurse | 12 am | 68 |
| 106 | INT. PATIENT'S ROOM ENTRANCE.DAY 31X bribes the guard | 31x and bodyguard | 1 pm | 68 |
| 104 | INT. PATIENT'S ROOM #1. DAY The nurse kills the assistant | 31x, nurse and assistant | 3 am | 67/68 |
| 107 | INT. PATIENT'S ROOM #2. DAY 31X kills the Minister | 31x and minister | 4 pm | 69 |
| 110 | INT. KITCHEN. NIGHT 31X kills the advisor | 31x and advisor | 7 pm | 72 |

| # | Character | Actor/Actress | Meeting place | In location | On set |
|---|-------------------------|--------------------|---------------------|-------------|----------|
| 1 | Citizen 31X | Angela Peñaherrera | Kennedy-Samborondon | 10:00 am | 11:00 am |
| 2 | Nurse | Tannya Salinas | Kennedy-Samborondon | 10:00am | 11:00 am |
| 3 | Bodyguard | Tyrone Maridueña | Kennedy-Samborondon | 12:00pm | 1:00 am |
| 4 | Reconstruction Minister | Alfonsina Solines | Kennedy-Samborondon | 3:00pm | 4:00 pm |
| 5 | Advisor | Vicente Taiano | Urdesa | 5:00pm | 6:00 pm |
| 6 | Assistant | José Luis Freire | Kennedy-Samborondon | 2:00pm | 3:00pm |

DAY 3**THE DECORRUPTION****Field Producer:** Leticia Becilla**Date:** July 13**Director:** María Emilia García**Production day:** 3/14**Break:** 14:00 a 15:00**Crew call time:** 7:00**Wrap time (approx.):** 20:00**Actors call time:** 8:00

| Scene | Description | Cast | Time | Page |
|----------|---|-----------|----------------|-------|
| | ART SCHOOL (UCSG) | | | |
| 6 | INT. MEETING ROOM – DEPT. OF VEGETATION. DAY Director presents the Green Initiative | 1-2-3-4-5 | 9/11 am | 6 |
| 14 | INT. DIRECTOR'S OFFICE– DEPT. OF VEGETATION. DAY. Director opens his envelope | 2 | 11:00/11:30 pm | 14 |
| | ENGINEERING SCHOOL (UCSG) | | | |
| 25 | INT. HALLWAY– DEPT. OF VEGETATION. DAY Director is fired | 2-3-4-5 | 12:00/1:00 pm | 19/20 |
| 4 | INT. HALLWAY– DEPT. OF VEGETATION. DAY 31x arrives at work and sees people taking posters down | 1-3-4-5 | 1/2 pm | 4 |
| 33 | INT. HALLWAY– DEPT. OF VEGETATION. DAY Employees steal office goods. | 1-3-4-5-6 | 3/5 pm | 25/26 |
| 17 19 | INT.HALLWAY (OUTSIDE 31X's OFFICE). DAY Messenger slips envelope under 31X's door. INT. HALLWAY (OUTSIDE 31X's OFFICE). DAY Messenger continues delivering mail without noticing the envelope sent back by 31X | 6 | 5/6 pm | 15 |
| 11 | INT.HALLWAY– DEPT. OF VEGETATION. DAY 31x runs into the messenger | 6 | 6/7 pm | 13 |

DAY 4

THE DECORRUPTION

Field Producer: Leticia Becilla
Director: María Emilia García
Lunch: 13:00 a 14:00
Crew call time: 7:00
Wrap time (approx.): 20:00

Date: July 14
Shooting day: 4/14

| Scene | Description | Cast | Time | Page |
|-------|---|-------|----------|-------|
| | ENGINEERING SCHOOL (UCSG) | | | |
| 7 | INT. ENTRANCE - DEPT. OF VEGETATION. DAY. Contractor leaves envelope with bribes. | 2 | 8/9 am | 11 |
| 12 | INT. RECEPTION - DEPT. OF VEGETATION. DAY. Contractor bribes messenger. | 2-3 | 9/10 am | 13/14 |
| 8 | INT. RECEPTION - DEPT. OF VEGETATION. DAY. Messenger opens envelope with bribes | 3 | 10/11 am | 11/12 |
| 29 | INT. HALLWAY DEPT. OF VEGETATION. DAY. Minister walks to the conference room | 5 | 11/12 pm | 21 |
| 34 | INT. DIRECTOR'S OFFICE - DEPT. OF VEGETATION. DAY. The Minister reprimands bootlicker. | 1-4-5 | 12/1 pm | 26/27 |
| 33 | INT. SECRETARY'S DESK - DEPT. OF VEGETATION. DAY Minister notices damages in the Department. | 5-6 | 2/4 pm | 24/25 |
| 10 | INT. RELATIVE'S OFFICE - DEPT. OF VEGETATION. DAY Relative alters bill. | 1 y 7 | 4 a 5 pm | |
| 15 | INT. RELATIVE'S OFFICE -DEPT. OF VEGETATION. DAY Relative opens envelope | 7 | 5 a 6 pm | |

DAY 5

THE DECORRUPTION

Field Producer: Leticia Becilla

Director: María Emilia García

Date: July 15

Production day: 5/14

Lunch In location: 12:00 to 13:00

Crew call time: 7:00 am

Wrap time: 5:00 pm

Actors call time: 10:00

| Scene | Description | Cast | Time | Page |
|-------|---|------------------------------------|----------|-------|
| | ENGINEERING SCHOOL (UCSG) | | | |
| 9 | INT. HALLWAY #2 DEPT. OF VEGETATION. DAY. 31x walks by the Secretary's desk. | 31x, Secretary | 10/11 pm | 12 |
| 13 | INT. SECRETARY'S DESK-DEPT. OF VEGETATION.DAY. Secretary opens her present. | Secretary | 11/12 pm | 14 |
| 81 | INT. ARCHIVE. DEPT OF CONTROL. DAY 31X's denunciation is filed | Control Dept. Employee | 1/2 pm | 51 |
| 80 | INT. DEPT OF CONTROL - RECEPTION. DAY 31x denounces the problem in the parks | 31x, Control Dept. Employee | 2/3 pm | 51 |
| 109 | INT. DEPT OF CONTROL - RECEPTION. DAY Man stabs government employee | Control Dept. Employee and Stabber | 3/5 pm | 71/72 |

| # | Character | Actor/Actress | Meeting place | In location | On set |
|---|------------------------|--------------------|--------------------|-------------|----------|
| 1 | Citizen 31X | Angela Peñaherrera | Engineering School | 9:00 am | 10:00 am |
| 2 | Secretary | Melissa Lopez | Engineering School | 9:00 am | 10:00 am |
| 3 | Control Dept. Employee | Zoila Sotomayor | Engineering School | 12 pm | 1 pm |
| 4 | Stabber | Ronald Mayer | Engineering School | 2 pm | 3 pm |

DAY 6**THE DECORRUPTION**

Field Producer: Leticia Becilla
Director: María Emilia García

Date: July 16
Production day: 6/14

Lunch: 13:00 to 14:00

Crew call time: 12:00

Wrap time: 22:30

Actors call time: 11:00

| Scene | Description | Cast | Time | Page |
|--------------|--|----------------|-------------|-------|
| | ENGINEERING SCHOOL (UCSG) | | | |
| 5 | INT. 31X OFFICE - DEPT. VEGETATION. DAY 31X arrives to her office | 1-2-3 | 13:00 pm | 5 |
| 16 18 | INT. 31X OFFICE - DEPT. VEGETATION. DAY 31x locks the door to not let envelope in. INT. 31X OFFICE - DEPT. VEGETATION. DAY 31x sees envelope come through the door. | 31x 31x | 14:00 | 14/15 |
| 20 | INT. 31X OFFICE - DEPT. VEGETATION. DAY 31x calls newspaper | 31x | 15:00 | 15/16 |
| 35 | INT. 31X OFFICE - DEPT. VEGETATION.DAY 31x finds envelope in her office. | 31x. | 16:00 | 27/28 |

| # | Character | Actor/Actress | Meeting place | In location | On set |
|---|-------------|--------------------|--------------------|-------------|----------|
| 1 | Citizen 31X | Angela Peñaherrera | Engineering School | 12:00 am | 13:00 pm |
| 2 | Secretary | Melissa Lopez | Engineering School | 12:00 am | 13:00 pm |
| 3 | Assistant | Jose Luis Freire | Engineering School | 12:00am | 13:00 pm |

DAY 7**THE DECORRUPTION****Field Producer:** Leticia Becilla**Director:** María Emilia García**Date:** July 18**Production day:** 7/14**Lunch:** 12:00 a 13:00**Crew call time:** 07:30**Wrap time:** 24:00**Actors call time:** 8:00 am

| Scene | Description | Cast | Time | Page |
|-------|--|---------------|----------|-------|
| | PUERTO AZUL | | | |
| 78 | INT. GARDEN – 68X. DAY 31x hands cd with evidence to 68x | 31x, 68x | 9/10 am | 50 |
| 70 | INT. LAUNDRY ROOM – 31X HOUSE. DAY 31x reads news about park inauguration | 31x. dog | 10/11 am | 46 |
| 120 | EXT. ENTRANCE – 31X HOUSE. DAY 31x picks up newspaper with corruption scandal headline about the Vegetation Dept. | 31x. | 11/12 am | |
| 86 | INT. STUDIO – 31X HOUSE. DAY 31x reads the Replantation doc project. | 31x. | 12/1 pm | 56 |
| 77 | INT. STUDIO – 31X HOUSE. DAY 31x researches how to kill people | 31x | 2/3 pm | 49/50 |
| 89 | EXT. ENTRANCE – 31X HOUSE. DAY 31x crashes into neighbor | 31x, neighbor | 3/5 pm | 59/60 |
| 100 | INT. KITCHEN – 31X HOUSE. DAY 31x finds out that the Minister survived | 31x | 6/7 pm | 64/65 |
| 91 | INT. KITCHEN – 31X HOUSE. NIGHT 31x prepares poison | 31x | 7/8 pm | 61/62 |
| 23 | INT. ENTRANCE – 31X HOUSE. NIGHT 31x enters her house and picks up bills | 31x | 8/9 pm | 18/19 |
| 24 | INT. KITCHEN – 31X HOUSE. NIGHT 31x looks for something to eat | 31x | 9/10 pm | 19 |
| 73 | INT. LIVING ROOM – 31X HOUSE. NIGHT 31x hears news about sick child. | | | 47 |
| 85 | INT. ENTRANCE – 31X HOUSE. NIGHT 31x washes blood of the tires. | 31x | 10/12 pm | 55 |

DAY 8**THE DECORRUPTION****Field Producer:** Leticia Becilla**Date:** July 19**Director:** María Emilia García**Production day:** 8/14**Lunch:** 12:00 a 13:00**Crew call time:** 07:00**Wrap time:** 15:00**Actors call time:** 07:00

| Scene | Description | Cast | Time | Page |
|-------|--|--------------------------|---------|-------|
| | AV DEL BOMBERO | | | |
| 90 | EXT. PLANT STORE. DAY 31x buys seeds | 1 | 2/3 pm | 60 |
| | FERROVIARIA | | | |
| 102 | EXT. PHARMACY. DAY 31x buys insulin | 31x, drug store employee | 4/5 pm | 65 |
| | ENGINEERING SCHOOL (UCSG) | | | |
| 28/30 | INT. DEPT. OF VEGETATION, CONFERENCE ROOM. DAY. Minister of Reconstruction presents herself at the Vegetation Department. | 1-2-3-4-5-6-7 | 7/10 pm | 21/22 |

| # | Character | Actor/Actress | Meeting place | In location | On set |
|---|---------------------|---------------------|--------------------|-------------|---------|
| 1 | Citizen 31X | Angela Peñaherrera | Pto. Azul | 1 pm | 9:00 am |
| 2 | Secretary | Melissa Lopez | Engineering School | 5 pm | 7:00 pm |
| 3 | Minister | Alfonsina Solines | Engineering School | 5 pm | 7:00 pm |
| 4 | Relative | Andres Caballero | Engineering School | 5 pm | 7:00 pm |
| 5 | Bootlicker | Cristian Naranjo | Engineering School | 5 pm | 7:00 pm |
| 6 | Assistant | Jose Luis Freire | Engineering School | 5 pm | 7:00 pm |
| 7 | 68X | Virgilio Valero | Engineering School | 5 pm | 7:00 pm |
| 8 | Drug Store Employee | Luis Miguel Alcivar | San Pedro | 3 pm | 5:00 pm |

DAY 9**THE DECORRUPTION****Field Producer:** Leticia Becilla**Director:** María Emilia García**Break:** 13:00 a 14:00**Crew call time:** 07:00**Wrap time:** 22:00**Date:** July 20**Production day:** 9/14

| Scene | Description | Cast | Time | Page |
|-------|--|-------|----------|-------|
| | BUSINESS SCHOOL (UCSG) | | | |
| 42 | INT. 31X OFFICE ENTRANCE – RECONSTRUCTION MINISTRY. DAY Interviewed girls goes out crying | 1-2 | 8/9 am | 30 |
| 38 | INT. 31X OFFICE - RECONSTRUCTION MINISTRY. DAY Interview employee #1 | 1-3 | 9/10 am | 29 |
| 39 | INT. 31X OFFICE - RECONSTRUCTION MINISTRY. DAY Interview employee #2 | 1-4 | 10/11am | 29 |
| 40 | INT. 31X OFFICE - RECONSTRUCTION MINISTRY. DAY Interview employee #3 | 1-5 | 11/12 pm | 29/30 |
| 41 | INT. 31X OFFICE - RECONSTRUCTION MINISTRY. DAY Interview employee #4 | 1-6 | 12/1 pm | 30 |
| 46 | INT. 31X OFFICE - RECONSTRUCTION MINISTRY. DAY Interview employee #5 | 1-7 | 2/4 pm | 33/34 |
| 43 | INT. 31X OFFICE - RECONSTRUCTION MINISTRY. DAY 31x stacks the folders of all the rejected in a pile. | 1 | 4/5 pm | 30 |
| 57 | INT. 31X OFFICE - RECONSTRUCTION MINISTRY. DAY 31x puts picture of empty lot in envelope. | 1 | 4/5 pm | 40 |
| 82 | INT. DIRECTOR OFFICE – DEPT. REVEGETATION. DAY Director dies | 1-9 | 5/7 pm | 51/52 |
| 55 | INT. DIRECTOR OFFICE – DEPT. REVEGETATION. NIGHT 31x searches for information about the Replantation Plan | 1 | 7/8 pm | 39 |
| 72 | INT. LOBBY. RECONSTRUCTION MINISTRY. NIGHT 31x watches the Director with the Minister. | 1-8-9 | 8/9 pm | 46/47 |

DAY 10**THE DECORRUPTION**

Field Producer: Leticia Becilla
Director: María Emilia García

Date: July 21
Production day: 10/14

Break: 13:00 a 14:00
Crew call time: 07:00
Wrap time: 21:00
Actors call time: 07:00

| Scene | Description | Cast | Time | Page |
|-------|---|-------------------|-----------|-------|
| | BUSINESS SCHOOL (UCSG) | | | |
| 60/62 | EXT. PARKING LOT. RECONSTRUCTION MINISTRY DAY 31x receives a phone call | 1-2 | 8/10 am | 41 |
| 69 | INT. LUNCH COURT. RECONSTRUCTION MINISTRY. DAY 31x talks with her ex assistant about her adverse situation. | 1-2 | 10/12 pm | 44 |
| 74 | INT. RESTROOM. RECONSTRUCTION MINISTRY. DAY 31x give a recorder to her friend to bug the minister's office. | 1-2 | 12/1 pm | 47 |
| 61 | INT. 31X OFFICE - RECONSTRUCTION MINISTRY. DAY Assistant notifies 31X of her removal. | 2 | 2/3 pm | 41/42 |
| 49 | INT. ELEVATOR. RECONSTRUCTION MINISTRY. DAY 31x see the name tag of the Revegetation Dept. placed in the elevator panel. | 1-3 | 3 to 4 pm | 14 |
| 111 | INT. ELEVATOR. RECONSTRUCTION MINISTRY. DAY 31x see the bootlicker dead in the elevator | 1-4 | 4/5 pm | |
| 99 | INT. ELEVATOR. RECONSTRUCTION MINISTRY. DAY 31x exits the elevator with a triumphant look as Minister. | 1 | 5/6 pm | 73 |
| 98 | INT. HALLWAY. RECONSTRUCTION MINISTRY. TARDE 31x sees workers dead on the floor. | 1-5-6-7-8-9-10-11 | 6/8 pm | 63/64 |

DAY 11**THE DECORRUPTION****Field Producer: Leticia Becilla****Director: María Emilia García****Break: 13:00 a 14:00****Crew call time: 07:00****Wrap time: 10 pm****Date: July 22****Shooting day: 11/14**

| Scene | Description | Cast | Time | Page |
|-------|--|---------------------------------------|----------|-------|
| | BUSINESS SCHOOL (UCSG) | | | |
| 87 | INT. DEPT. OF REVEGETATION. DAY Secretary prepares welcome party for new Director | 31x, Secretary, Bootlicker, Relative. | 8/9 am | 58 |
| 63 | INT. HALLWAY. DEPT. OF REVEGETATION. DAY Secretary show 31x her new office | 31x, Secretary. | 9/11 pm | 42 |
| 49 | INT. LOBBY. DEPT. OF REVEGETATION. DAY 31x discovers the Revegetation department. | 31x, director, Secretary, Bootlicker. | 11/12 pm | 35 |
| 94 | INT. RECONSTRUCTION MINISTRY. DAY 31x delivers poisoned envelopes | 31x | 12 /1 pm | 62 |
| 96 | INT. HALLWAY. RECONSTRUCTION MINISTRY. DAY Messenger hands out poisoned envelopes | Messenger | 2/3 pm | 62 |
| 55 | INT. 31X OFFICE - RECONSTRUCTION MINISTRY. DAY 31x pints information about Company Y. | 31x | 3/4 pm | 39 |
| 64 | INT. 31X OFFICE - DEPT. REVEGETATION. CLOSET. DAY. 31x fights with cleaning products in her new office. | 31x | 4/5 pm | 42 |
| 79 | INT. 31X OFFICE - DEPT. REVEGETATION. CLOSET. DAY 31x reads news about the death of child. | 31x | 5/6 pm | 51 |
| 75 | INT. 31X OFFICE - DEPT. REVEGETATION. CLOSET. DAY 31x listens to recording. | 31x, director | 6/7 pm | 48 |
| 92 | INT. 31X OFFICE - DEPT. REVEGETATION. CLOSET. NIGHT 31x grabs all the envelopes with bribes she has | 31x | 7/8 pm | 61 |
| 68 | INT. 31X OFFICE - DEPT. REVEGETATION. NIGHT. | 31x, director. | 8/10 pm | 43/44 |

DAY 12**THE DECORRUPTION**

Field Producer: Leticia Becilla
Director: María Emilia García

Date: July 23
Shooting day: 12/14

Break: 5 – 6 pm
Crew call time: 16:00
Wrap time: 2:00 am
Actors call time: 17:00

| Scene | Description | Cast | Time | Page |
|-------|---|----------------------|----------|------|
| 2 | EXT. CITY. DAY 31x drives to work | 31x | 3/5 pm | 50 |
| | CALLE TERRANOOSTRA | | | |
| 21 | EXT. 31X's CAR. NIGHT 31x drives home while listening to the news and hears a siren. | 31x | 7/8 pm | 16 |
| 76 | EXT. STREET. NIGHT 31x listens to news about bad quality meds. | 31x | 7/8 pm | 49 |
| 22 | EXT. STREET. NIGHT Officer asks for a bribe | 31x, traffic officer | 8/9 pm | 16 |
| 47 | EXT. STREET. NIGHT Officer makes 31X wait while he talks on the phone | | | 34 |
| 52 | EXT. STREET. NIGHT Officer gives her a ticket | 31x, traffic officer | 9/10 pm | 37 |
| 59 | EXT. STREET. NIGHT 31X gets another ticket. | | | 41 |
| 83 | EXT. STREET. NIGHT 31x is stopped by traffic officer. | 31x | 10/11 pm | 54 |
| 84 | EXT. STREET. NIGHT 31x kills traffic officer. | 31x, traffic officer | 10/11 am | 54 |

| # | Character | Actor/Actress | Meeting place | In location | On set |
|---|-----------------|--------------------|------------------------------|-------------|--------|
| 1 | Citizen 31X | Angela Peñaherrera | Terranostra (Cdla. Alicante) | 2 pm | 3 pm |
| 2 | Traffic officer | Darlyn Gálvez | Terranostra | 6 pm | 7 pm |

DAY 13**THE DECORRUPTION**

Field Producer: Leticia Becilla
Director: María Emilia García

Date: July 25
Shooting day: 13/14

Break: 13:00 a 14:00

Crew call time: 7:00

Wrap time: 18:00 am

Actors call time: 8:00

| Scene | Description | Cast | Time | Page |
|-------|---|------|----------|-------|
| | PUERTO AZUL | | | |
| 3 | EXT. PARKING LOT. DEPT. OF VEGETATION.DAY 31x is blackmailed by car keeper | 1-2 | 9/11 am | 3 |
| 32 | EXT. PARKING LOT. DEPT.ARBORIZACIÓN. DAY 31x sees the Relative put something in the back of his car. | 2-3 | 11/12 pm | 25 |
| 56 | EXT. EMPTY LOT. DAY 31x arrives at Company Y address. | 1 | 12/1 | 40 |
| 71 | EXT. PARK. DAY Boy touches plant. | 6 | 3/4 pm | 46 |
| | PORTAL AL SOL | | | |
| 108 | EXT. SCHOOL. DAY Boy throws bottle at Minister | 4-5 | 4/5 pm | 70/71 |

| # | Character | Actor/Actress | Meeting place | In location | On set |
|---|-----------------|----------------------|------------------|-------------|--------|
| 1 | Citizen 31X | Angela Peñaherrera | Pto Azul. Apt#83 | 8 am | 9 am |
| 2 | Car keeper | Julio Roberth Solano | Pto Azul. Apt#83 | 8 am | 9 am |
| 3 | Relative | Andres Caballero | Pto Azul. Apt#83 | 10 am | 11 am |
| 4 | Health Minister | Sixto Sanchez | Pto Azul. Apt#83 | 3 pm | 4 pm |
| 5 | Boy | Byron Monroy | Pto Azul. Apt#83 | 3 pm | 4 pm |
| 6 | Baby | Miguel Gonzaga | Pto Azul. Apt#83 | 2 pm | 3 pm |

DAY 14**THE DECORRUPTION****Field Producer:** Leticia Becilla**Director:** María Emilia García**Date:** July 26**Shooting day:** 14/14**Break:** 13:00 a 14:00**Crew call time:** 7:00**Wrap time:** 18:00**Actors call time:** 7:00

| Scene | Description | Cast | Time | Page |
|-------|---|--|----------|-------|
| | BUSINESS SCHOOL (UCSG) | | | |
| 58 | INT. RECEPTION-MINISTER'S OFFICE. DAY 31x hand envelope with proofs of corruption to the receptionist for the minister | 31x, receptionist, Messenger | 9/10 am | 40/41 |
| 50 | INT. RECEPTION-MINISTER'S OFFICE. DAY 31x tries to talk to the Minister but is stopped by the receptionist | 31x, minister, Advisor, receptionist | 10/11 am | 35/36 |
| 51 | INT. HALLWAY- RECONSTRUCTION MINISTRY. DAY 31x tries to talk to the Minister in the hallway. | 31x, minister | 11/12 pm | 36/37 |
| 53 | INT. OFFICE-RECONSTRUCTION MINISTER. DAY 31x confronts Minister about The Revegetation Department. | 31x, minister | 12/1 pm | 37/38 |
| 97 | INT. OFFICE- RECONSTRUCTION MINISTER. DAY 31x hands poisoned envelope to the minister. | 31x, minister | 2/3 pm | 62/63 |
| 112 | INT. OFFICE- RECONSTRUCTION MINISTER. DAY 31x receives poisoned envelope. | 31x | 3/4 pm | 73 |
| 36 | INT. RECONSTRUCTION MINISTRY – CONFERENCE ROOM. DAY Work meeting between the Minister, 31X and her advisers. | 31, minister, (assistant 1 y 2 – extras) | 4/6 | 28 |

| # | Character | Actor/Actress | Meeting place | In location | On set |
|---|-------------|--------------------|-----------------|-------------|--------|
| 1 | Citizen 31X | Angela Peñaherrera | Business School | 7 am | 6 am |

| | | | | | |
|---|--------------|-----------------------|------------------------|------|-------|
| 2 | Receptionist | Joans Vasconés | Business School (UCSG) | 7 am | 8 am |
| 3 | Messenger | Ciccio Nuñez | Business School (UCSG) | 8 am | 9 am |
| 4 | Advisor | Vicente Andres Taiano | Business School (UCSG) | 9 am | 10 am |
| 5 | Minister | Alfonsina Solines | Business School (UCSG) | 9 am | 10 am |
| 6 | Assistant #1 | extra | Business School (UCSG) | 3 pm | 4 pm |
| 7 | Assistant #2 | extra | Business School | 3 pm | 4 pm |

| Extras Call Time | Props |
|---|---|
| 2 extras for meeting with the Minister. Call time: 3pm | Scene 97: small envelope Scene 58: Counter, notebook, office furniture, desk, clock, envelope with photo of empty lot, paper tray, board, envelopes from Company Y for Messenger. Esc 112: papers, documents, office supplies, desk tag, Company Y envelope. Esc 36: folders (5) with Department report, pens, notebooks. All the o |
| Makeup | Wardrobe |
| Normal makeup for 31X, except for scene 112 where she needs to have her hair down and heavier makeup. Minister: give her heavier makeup and more elaborated hairstyles as the scenes progress. | 31x: uniform 2 (scene 58, 50, 51,53). Advisor: suit (scene 50). Minister: 5 different formal wardrobe changes, 31x: dressed elegant (scene 112). Receptionist: uniform 2 Extras: uniform 2 |
| Location addresses | Business School: Catholic University Santiago of Guayaquil Campus (Av. Carlos Julio Arosemena km 8.5) |
| Cars | Technical Equipment |
| none | Camera, tripod, 35mm lens, light bouncers, extensions, flags, 3 Fresnel lights, cto filters. |
| Notes | |
| | |

APPENDIX F: MUSIC LICENSING AGREEMENT



Contrato de cesión derechos de utilización de obra musical original

Yo, Pablo Encalada con cédula de ciudadanía # 07022616522 en mi condición de compositor y propietario de los derechos sobre la(s) composición(es) original (es), referencia:

- 1) Corazon
- 2) Burocratas
- 3) Cadena de corrupcion
- 4) La Llegada
- 5) Jazz politiquero
- 6) El saqueo
- 7) El ahogamiento
- 8) La muerte de un niño
- 9) Abajo el vigilante
- 10) Abajo la reconstruccion
- 11) Asesinato asistente
- 12) Asesinato ministra
- 13) El ascenso
- 14) El final

autorizo a: (nombre del contratista) Ma. Emilia García dentro del proyecto de largometraje (producción, coproducción) audiovisual de Cinequil S.A. (nombre de la empresa), denominado La Descorrupción, para que incluya en cualquier soporte audiovisual para efectos de reproducción y comunicación pública tales composiciones originales sin perjuicio del respeto al derecho moral de paternidad e integridad. Por virtud de este documento el compositor declara que es propietario de los derechos de autor de su obra y en consecuencia garantiza que puede otorgar la presente autorización sin limitación alguna. En todo caso responderá por cualquier reclamo que en materia de derechos de autor se

Cinequil S.A.

Teléfono: 099 7913661 – correo: produccion.descorrupcion@gmail.com



CINEQUIL

pueda presentar, exonerando de cualquier responsabilidad a Cinequil
(nombre de la empresa)

La autorización que aquí se concede sobre este material, es exclusiva para el
lengometraje en mención, el cual tendrá un uso de carácter comercial y será
difundido por en televisión, cines, internet, en el territorio nacional o en el
exterior, si así se requiriese.

Cordialmente,

C.C. 0702261652

Guayaquil, 1 de Octubre del 2013

Cinequil S.A.

Teléfono: 0997913661 – correo: produccion.descomprion@gmail.com

APPENDIX G: LOCATION PERMITS

Art School Permit

Guayaquil, 28 de junio de 2013

Msc.
Jhon Gonzalez
Decano (e) Facultad de Artes y Humanidades
Ciudad.-

En su despacho:

Reciba cordiales saludos de parte de quienes formamos parte del staff de producción de la película LA DESCORRUPCIÓN; una película nacional a rodarse en JULIO DEL 2013.

El motivo de la presente es para solicitarle la autorización de poder grabar una escena de la película La Descorrupción en *la sala de sesiones de la Facultad* el sábado 13 de julio del presente año en el horario de 07H00 hasta las 12H00. Comprometiéndonos a dejar el espacio tal y cual lo recibamos.

Agradezco de antemano su atención a la presente esperando su apoyo al cine nacional.

Atentamente

Mónica Emilia Casanovi

VISTO Y CONVENIDO
Dra. Lourdes Patricia de Soria
Decana (e) de la Facultad de
Artes y Humanidades

U C S G
FACULTAD DE ARTES Y HUMANIDADES
01 JUL 2013
RECIBIDO

Business School Permit

Guayaquil, 18 de junio del 2013

Ec.
Luis Fernando Hidalgo
Decano
Facultad de Especialidades Empresariales



Universidad Católica de Santiago de Guayaquil
Facultad de Especialidades Empresariales

Ec. Luis Fernando Hidalgo
DECANO

De mis consideraciones,

La presente carta es un alcance al permiso de filmación solicitado anteriormente, ya que debido a factores de producción hemos tenido que cambiar las fechas de rodaje y deseamos solicitarle permiso para estas nuevas fechas: 20, 21, 22, 26 y 27, descartando las fechas anteriores.

Los espacios donde se realizarían las grabaciones con su aprobación son los siguientes:

- Decanato
- Parqueo
- Sala de Profesores
- Ascensor
- Pasillos
- Baño del 2do piso
- Bodega de Mantenimiento del 5to piso
- Lobby
- Comedor
- Coordinación Académica

En el caso de la oficina de Coordinación Académica podríamos programar la grabación para que sea en un día laborable bajo la supervisión de quienes trabajan en el lugar.

Nuevamente nosotros nos comprometemos a no causar daño alguno a las instalaciones; a no usar los espacios de la facultad para dar una imagen negativa de ésta; y a no realizar entrevistas a los alumnos ni al personal de la Facultad de Empresariales.

Atentamente,

Ma. Emilia García
Directora "La Descorrupción"

FACULTAD DE ESPECIALIDADES
EMPRESARIALES
DECANATO

20 JUN 2013

HORA: 12:00
RECIBIDO POR

Cinequil Ltda.

Teléfono: 0997913661 - correo: producción.descorrupción@gmail.com

Engineering School Permit

Ab. Estrella
f4



Guayaquil, 2 de Julio del 2013

Mgs.
Ulita Valarezo Moreno
Decana
Facultad de Ingeniería

De mis consideraciones,

El motivo de la presente carta es para solicitar un permiso de grabación en las oficinas de la facultad de Ingeniería los días 13, 14, 15 y 16 de Julio del 2013 para filmar unas escenas de la película *La Descorrupción*. Nuestra película cuenta con el auspicio de la carrera de Comunicación Social de la Universidad Católica y UCSG Radio-Televisión.

El día 13 y 14 de Julio grabaríamos de 7 am a 10pm. Mientras que para los días 15 y 16 solicitamos permiso para grabar de 10am a 10pm.

Nosotros nos comprometemos a no causar daño alguno a las instalaciones y dejar las oficinas tal como las encontramos.

Atentamente,

Ma. Emilia García
Ma. Emilia García
Directora
La Descorrupción

RECIBIDO EN LA FACULTAD DE INGENIERIA

RECIBIDO



3 JUL 2013

DECANATO
FACULTAD DE INGENIERIA

Law School Permit



Guayaquil, 19 de Junio del 2013

Ab.
José Miguel García
Decano
Facultad de Leyes

De mis consideraciones,

Por medio de la presente carta, solicitamos a usted permiso para grabar en la oficina del Decanato de la Facultad de Leyes una escena de la película *La Descorrupción*, el día jueves 11 de julio en vez del 18 de julio, fecha que habíamos solicitado antes de 7 a 10 am.

Nuestra producción cuenta con el auspicio del canal de la Universidad Católica, la Facultad de Artes y Humanidades y la carrera de Comunicación Social de la Facultad de Filosofía de la misma Universidad Católica. Nosotros nos comprometemos a no alterar ni causar daño alguno a las instalaciones y a ajustarnos a un horario que le sea conveniente para la filmación.

Atentamente,

María Emilia García
Directora
La Descorrupción

Cinequil Ltda.

Teléfono: 0997913661 – correo: producción.descorrupcion@gmail.com

Provost Office Permit



UNIVERSIDAD CATÓLICA DE GUAYAQUIL
FACULTAD DE FILOSOFÍA Y CIENCIAS
VICERRECTORÍA ACADÉMICA

Guayaquil, 20 de junio de 2013

25 JUN 2013

Ruth...
RECIBIDO
HORA 15:57

Msc.

Cecilia Loor de Tamariz

Vicerrectora Académica de la Universidad Católica de Santiago de Guayaquil
Ciudad.-

2706
En su despacho:

Reciba cordiales saludos de parte de quienes formamos parte del staff de producción de la película LA DESCORRUPCIÓN; una película nacional a rodarse en JULIO DEL 2013.

El motivo de la presente es para solicitarle la autorización de poder grabar una escena de la película La Descorrupción en su oficina el 11 de julio del presente año en el horario de 13H00 hasta las 15H00.

Cabe recalcar que nuestra producción cuenta con el auspicio del canal de la Universidad Católica y la carrera de Comunicación Social de la Facultad de Filosofía de la Universidad. Nos comprometemos a no alterar ni causar daño alguno a las instalaciones solicitada y ajustarnos al horario que hemos solicitado.

Agradezco de antemano su atención a la presente esperando su apoyo al cine nacional.

Atentamente,

Ma. Emilia García

Ma. Emilia García

Directora

La Descorrupción

AUTORIZADO

Maria Cecilia Loor de Tamariz
Msc. Maria Cecilia Loor de Tamariz
VICERRECTORA ACADÉMICA

CINEQUIL

produccion.descorrupcion@gmail.com - 0997913661

APPENDIX H: AGREEMENTS

Catering agreement



Guayaquil, 03 de julio del 2013

Sres.
Cinequil Ltda.
Ciudad


La compañía *De Calú Brands* quiere dejar constancia por medio de este documento, que conoce y está interesada en apoyar el proyecto *La Descorrupción*, película de ficción a rodarse en la ciudad de Guayaquil en el 2013. Tras reuniones con el equipo de producción se ha determinado que la colaboración *De Calú Brands* en el proyecto consistirá en lo siguiente:

- Entrega de 20 almuerzos y cenas por un periodo de 13 días en el mes de julio del 2013 (del miércoles 11 julio, hasta el sábado 27 de julio; exceptuando los días miércoles y domingos)

A cambio, *Cinequil Ltda.* la compañía productora de *La Descorrupción* se compromete a otorgar el paquete de publicidad Platinum a *De Calú Brands*.

María Emilia García, directora de *La Descorrupción*, podrá hacer uso de este aval como considere necesario en beneficio a la película.

Atentamente,


Glenda Palma Enríquez
De Calú Brands


Felix Yanez Martinez
Asistente de Producción

UCSG TV Channel Agreement



Siempre educando y entreteniendo

DG - 034 - 2013
Guayaquil, Febrero 14 de 2013

Señores
Consejo Nacional Cinematográfico.
Ecuador

De mis consideraciones:

UCSG Radio y Televisión, el canal de la Universidad Católica Santiago de Guayaquil, quiere dejar constancia, por medio del presente documento, que está interesada en apoyar el proyecto LA DESCORRUPCIÓN, película de ficción a rodarse en la ciudad de Guayaquil, de la provincia del Guayas.

Se ha determinado que la colaboración de UCSG TV será en cuestión de equipos (luces) y el préstamo del estudio (con sus equipos incluidos) para grabaciones correspondientes a la película, así como también, en la transmisión de un número determinado de propagandas de la película previo a su estreno.

Por su parte, la producción de LA DESCORRUPCIÓN adquiere con el canal los siguientes compromisos:

- Poner el logotipo del canal en los créditos de la película y en todo material impreso que se genere (incluido el DVD).
- Presencia en la página web de la película como Auspiciante oficial.
- Presencia y mención en eventos de pre-estreno oficial de la película

A handwritten signature in blue ink, appearing to be "J. L. L.", is written over the list of commitments.



www.ucsg.tv
AV. Carlos Julio Arosemena km. 1 1/2
PBX (593 4) 2 209210 / 2 200504 ext. 2956, 2954
info@ucsg.tv
Guayaquil - Ecuador

Communication School Agreement



FACULTAD DE FILOSOFÍA, LETRAS Y CIENCIAS DE LA EDUCACIÓN
CARRERA DE COMUNICACIÓN SOCIAL
eluna62@hotmail.com
Teléfonos: 2-208950 EXT: 1411 o 1418

CCS-060-13

14 de febrero del 2013

Señores
Consejo Nacional Cinematográfico
Ecuador

De mis consideraciones:



La Carrera de Comunicación de la Facultad de Filosofía, Letras y Ciencias de la Educación de la Universidad Católica Santiago de Guayaquil, tras haber consultado a su Comisión Académica, quiere dejar constancia, por medio del presente documento, que está interesada en apoyar el proyecto LA DESCORRUPCION, película de ficción a rodarse en la ciudad de Guayaquil, de la provincia del Guayas.

Las fechas para el rodaje se han estipulado entre los meses de Julio y Agosto del 2013. De no respetarse estas fechas la Carrera de Comunicación queda libre de cancelar el apoyo técnico. Tras conversaciones, se ha establecido que dicho apoyo técnico se concretará en el préstamo de los siguientes equipos:

- Steadycam
- Luces
- Equipos de audio.

Así como en la colaboración de los alumnos de la Carrera (de la materia que ésta estipule) en calidad de pasantes.

Por su parte, la producción de LA DESCORRUPCION adquiere con la Carrera los siguientes compromisos:

- Realizar un taller para los alumnos de la Carrera sobre uso de equipos y funciones de cada área, responsabilidades en un rodaje. De este taller se seleccionará a los pasantes y se los ubicará en un área dentro del rodaje.
- Poner el logotipo de la Facultad en los créditos de la película y en todo material impreso que se genere.
- Permitir que un grupo de alumnos filme durante el rodaje el making of y editen las piezas de éste a subir diariamente en la página web de la película.

Maria Emijia Garcia, directora de LA DESCORRUPCION, podrá hacer uso de este aval como considere necesario en beneficio de la película.

Apartado 09-01-4671
Teléfonos: 2209210 - 2202934
Guayaquil (Ecuador)

Atentamente,


Lic. Efraim Luna Mejia, Mgs.
Director de la Carrera de Comunicación Social (e)

APPENDIX I: SCRIPT

SCRIPT
The Decorruption

By

Emilia García and Charles Sutter

Inspired by: Absolutely No One. Why? What Have You Heard?

INT. OFFICE MINISTER. DAY

The Minister of Health walks with determination to his desk while his assistant shows him some documents he needs to sign off on.

When the Minister reaches his desk he notices a box laying on top of it.

MINISTER OF HEALTH
What's this?

ASSISTANT
Someone dropped that off for you
this morning.

On top of the box there's small card. The Minister takes a look at it.

MINISTER OF HEALTH
Oh! It's a present from Company Y.

He smiles after reading the card and grabs a scissor from his desk.

He uses the sharp edge to cut the tape on top of the box.

He opens it and takes a look inside.

His eyes open wide in shock.

A human hearth lies at the bottom of the box resting on top of a bunch of dollar bills.

He nervously picks up the box to get it away from himself, but drops it when he notices blood pouring from the bottom.

CUT TO TITLE: THE DECORRUPTION

EXT. CITY. DAY

A MONTAGE OF IMAGES FROM THE STREETS OF A CHAOTIC CITY.

People walk fast down a crowded street.

Improvised street vendors fight to draw the crowds attention to their products.

Traffic sits everywhere.

WE SEE PEOPLE CROSSING IN THE MIDDLE OF THE STREET FROM ONE SIDE TO THE OTHER INTERRUPTING TRAFFIC EVEN MORE.

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2.

Cars HONK everywhere.

Drivers SCREAM at the pedestrians.

The heat coming down upon them, making people more edgy than usual.

A young woman in her late 20's (CITIZEN 31X). Small, but pleasant looking save for the angry expression she's wearing on her face, sits in her car waiting for the traffic to move.

She's barely wearing any make up but is dressed in an executive suit that looks out of place for her somehow.

As she waits for the traffic to move, she notices a palm tree on the sidewalk. A look of annoyance invades her face.

CITIZEN 31X (V.O.)
Heat and chaos, that's all this
city is.

Finally the traffic starts to move again.

CITIZEN 31X (V.O.)
The perfect petri dish for
corruption.

31X drives under a pedestrian crossing bridge where posters featuring political candidates are hanged.

On the sidewalk, a man passes next to a woman and takes a cellphone out of her purse without her noticing it.

A couple of feet away, A PAIR OF POLICE OFFICERS stand talking to each other. They share a soda, oblivious to what just happened.

CITIZEN 31X (O.S.)
It's not our fault really. We are
warm-blooded animals. We adapt to
the environment. We always find
ways to survive.

31X comes to a stop light.

She watches as a homeless man goes from car to car holding a bottle with a mix of soap and water and a windshield cleaner offering his services with no success.

CITIZEN 31X (O.S.)
It's the heat that makes us
irrational. We just want to get out
(MORE)

(CONTINUED)

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3.

CITIZEN 31X (O.S.) (cont'd)
of it. To go home and cool off. But
first we must hunt.

The man approaches 31X car.

She looks at him and waves her finger trying to stop him,
but the man goes ahead and starts cleaning her windshield
anyway.

He needs to meet his quota for the day.

31X turns on her windshield wipers.

Upset, the man throws water and soap back at her windshield
dirtying it up again.

CITIZEN 31X
Thanks...

EXT. GOVERNMENT BUILDING - DAY

31X steps out of her car in front of the Department of
VEGETATION.

She walks with determination towards the building.

A Self-named guard with a flannel shirt on comes out from
behind the other parked cars on the side of the road and
steps in front of her.

HE OWNS THIS STREET.

He hands her a small paper with the parking price: \$3

She watches him for a second startled by his
sudden appearance, then takes the paper and reads it.

With an incredulous expression on her face, 31X looks back
at the man.

CITIZEN 31X
I park here everyday...

SELF NAMED GUARD
That's the price now.

She looks at the man as if to say something, but backs down
after seeing his stern expression bordering on angry, as if
waiting for her to protest.

Reluctantly, 31X puts the paper in her bag and gives the man
a small nod.

(CONTINUED)

CONTINUED:

4.

She steps forward to continue walking, but the guard stops her once more.

SELF NAMED GUARD
You have to pay in advance.

INT. HALLWAY - DEPARTMENT OF VEGETATION - DAY

31X walks through the corridor of the Department of VEGETATION.

The place is badly lit, with a yellow look to it. The paint on the walls looks old and the floor is dirty.

It's a sad looking place and 31X facial expression matches the setting.

She wears an identification tag that says: Project Coordinator.

As she walks to her office something calls her attention.

She sees a coworker ripping off the wall posters of a presidential candidate.

A couple of steps more and she passes another two coworkers who are whispering worriedly. Puzzled, she turns her head toward them.

CITIZEN 31X (V.O.)
Look at them...These sad looking people you see here are bureaucrats and every 4 years they live out their worst nightmare or every 2 actually, since presidents here don't last that much. It's called: elections.

31X continues walking through the hallway as she sees more posters being taken down.

CITIZEN 31X (V.O. - CONT)
Most bureaucrats owe their job to the group in power. Now that change has come...

INT. OFFICE 31X - DEPARTMENT OF VEGETATION - DAY

31X enters her office and greets her assistant.

CITIZEN 31X
Good Morning.

The assistant, a young tall man is standing next to the office window holding a cup of coffee and looking also at the commotion in the hall.

He seems giddy about it.

ASSISTANT
Did you see them?

31X nods and smiles briefly.

CITIZEN 31X
Oh, yeah I did...I don't know why they're being so dramatic though.

She moves to her desk and takes a sit behind it.

ASSISTANT
Well it's kind of understandable.

She turns her computer on.

CITIZEN 31X
If they wanted him to win so bad, they should have rigged the election or something. Make an effort.

The assistant takes a sit behind his desk too and laughs.

CITIZEN 31X
How could they expect him to win? The guy had to flee the country a year ago after being deposed. He's lucky this place is so corrupt that they allowed him to come back.

On 31X's desk there's a series of small toys, like the ones that come out of happy meals.

She picks one up. A lion that bends down when you push a button and starts pressing it over and over again.

ASSISTANT
Well worse candidates have won, so...can't blame them for trying.

(CONTINUED)

CONTINUED:

6.

CITIZEN 31X
Yeah but this was like Darth Vader
running for president of the Rebel
Alliance.

31X smiles while glancing at her worried co-workers in the
corridor.

The assistant leans forward as if to say something
confidential. Despite disliking his coworkers, he worries
about his own survival too.

ASSISTANT
They all say the new president will
name a new director and then he'll
want to bring his own people...

31X interrupts him.

CITIZEN 31X
Yeah, they said that last time and
yet they are all still here.

31X looks stops playing with the toy.

CITIZEN 31X
The Director might get sacked
though. Bet he's scheming at how
make to the best of his last
moments.

ASSISTANT
You don't think this new guy might
actually be good. He's well
educated, he's not like the rest. I
know it's 99% improbable, but...
Did you vote for him?

A curvy secretary with a low cut blouse suddenly enters the
office.

She gives 31X a condescending look.

SECRETARY
(to 31X)
The director wants to see you.

31X sets the toy down in the desk.

INT. CONFERENCE ROOM - VEGETATION DEPARTMENT. DAY

A sample of each bureaucratic specimen sits around a conference room table.

CITIZEN 31X (V.O.)
Look at all us gathered here.

On one side of the table sits CITIZEN 31X and the secretary looking proud.

CITIZEN 31X (V.O. - CONT)
There's the fancy woman who sleeps
with anyone to keep her job.

31X now looks at a chubby man with glasses and a worn down suit sitting on the opposite side of the table.

CITIZEN 31X (V.O. - CONT)
Then there's the bootlicker, no
need to explain that one.

Next to the chubby man, there's a young laid back guy with a nice suit.

CITIZEN 31X (V.O. - CONT)
Then there's the relative.
Somebody's neighbor or cousin in
the 4th degree or something, who
only got the job because of
that...and then there's me, the
idiot.

Suddenly, a man enters the room.

It's the Director.

He takes a sit at the head of the table.

He's wearing a expensive business suit. He looks middle-aged and overly content.

There's a worn out projector screen behind him.

DIRECTOR
Guys, I have called you here to
tell you that we need to speed
things up! Changes are coming and
it's imperative we make a good
impression.

Everyone nods, except for 31X who's not one for hollow speeches.

(CONTINUED)

CONTINUED:

8.

DIRECTOR (CONT)

We need to show the new President what a good job we have done, and that we need to stay and continue working on more projects. This country needs more trees...

BOOTLICKER (CITIZEN 38X)

Exactly! Mr. Director, I couldn't agree with you more...

The Director gives an exasperated look to the Bootlicker (CITIZEN 38X).

DIRECTOR

Please, don't interrupt me 38X

The Bootlicker motions to say an excuse, but looks at the angry gaze from the Director and refrains from it.

Forgetting the incident the Director turns back to his audience and smiles.

DIRECTOR

As I was saying, I've been through these changes in government before. All we need is to keep our heads in the game and then business will go on like normal. Buuut, first we need to fix a small problem.

The Director turns and gives a brief accusatory look to "The Relative", who lowers his gaze ashamed.

DIRECTOR

According to our Financial Analyst here, it appears we haven't executed all of our budget for this year...In fact we've barely assigned 40% of it.

The Secretary shakes her head acting as if the news have upset her.

DIRECTOR

There are millions of dollars laying there untouched and if we don't use them, next year they'll cut that portion of our budget! We'll end up looking like an inept department.

The Director looks at each one of them as trying to raise an emotion out of them.

(CONTINUED)

CONTINUED:

9.

DIRECTOR
That's why we need to spend that
money and fast and I have the
perfect project to get us out of
this pickle.

He grabs some folders that are laying in front of him and
slides one to each person.

DIRECTOR
It's called the Reforestation
Initiative.

Everyone starts examining the contents of the folders.

DIRECTOR (CONT)
So far we have settled with
changing the native trees in the
city for palm trees to give it a
more international look.

31X cringes and briefly raises her eyes to look angry at the
Director.

DIRECTOR (CONT)
But what about the rest of the
green areas? Don't they deserve a
makeover?

The Bootlicker closes the folder and looks up at the
Director excited.

BOOTLICKER (CITIZEN 38X)
That is a great idea Mr. Director!

The Director nods in agreement.

BOOTLICKER
I think-

Before he's able to finish the sentence, the Director
interrupts him motioning with his hand for 38X to settle
down.

DIRECTOR
Yes thank you 38X...

31X read something troubling in the folder.

CITIZEN 31X
Excuse me, Mr. Director but it says
here that this project would give
the winning company the rights over
(MORE)

(CONTINUED)

CONTINUED:

9.

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(MORE)

(CONTINUED)

CONTINUED:

10.

CITIZEN 31X (cont'd)
all the country's green areas...ALL
OF THEM.

The Director leans back in his chair and lets a long
exhalation come out.

DIRECTOR
Yes?

CITIZEN 31X
Is that a good idea? Are we even
allowed to do this?

DIRECTOR
Of course we are and our friends
from Company X have offered to
handle it.

CITIZEN 31X
I think this project needs to be
studied more and also we can't just
hand pick the company. We would
have to call for an open contest
and there's no time left...

The Director sighs again.

DIRECTOR
(with a mocking tone)
Here we go... Please go ahead and
start quoting the legal framework
for us 31X. Please! I didn't know
there were "conditions" you needed
to fulfill in order to do something
for your country, but apparently
there are.

Everyone in the table laughs, except 31X.

RELATIVE
We need to do this, 31X. Our jobs
are on the line!

CITIZEN 31X
I still think this needs to be
analyzed...

The Director leans forward on the table angry.

DIRECTOR
Listen to me 31X, you are the
project coordinator and you will
ASSIGN THIS PROJECT!

(CONTINUED)

CONTINUED:

11.

The director slams his fist on the table making a pencil jump to get 31X's attention.

31X sees the pencil slowly falling back in the table.

DIRECTOR (CONT)
I'm not losing my job over some
stupid rule book designed by
bureaucrats.

THE VOICE OF THE DIRECTOR STARTS TO FADE

DIRECTOR (CONT)
I will fight to make this country
better for as long as I can!

CITIZEN 31X (O.S.)
The average lifespan of a person is
what? 80 years. This guy has
probably got 30 more active years
in him. That's 30 more years for
him to live off people's taxes.

She suddenly gets up, grabs the pencil and jams it into his throat.

Blood sprays everywhere.

The Director looks at CITIZEN 31X, surprised she could do such a thing.

He coughs and struggles.

The struggling stops and the Director falls on the table.

INT. DIRECTOR'S OFFICE - CONTINUOUS

END DREAM SEQUENCE.

WE SEE CITIZEN 31X's SMILING BLOOD STAINED FACE.

CITIZEN 31X (O.S.)
For every corrupt person we kill, a
sick puppy gets adopted. A cripple
gets to walk again.

The Director's voice snaps her out of her daydream.

DIRECTOR
Leave us.

WE SEE HIM ALIVE AGAIN.

(CONTINUED)

CONTINUED:

12.

Everyone gets up and leaves the office except for 31X, who just looks to the side.

The Secretary walks out with a smile on her face.

DIRECTOR (CONT)

You know 31X, I'm getting tired of your attitude.

31X just looks at him stoically.

DIRECTOR (CONT)

I don't care who's daughter you are, If you don't hand this project to Company X, I don't know...I may suddenly come to realization that there's no need for a project coordinator in this department.

31X eyes open wide.

DIRECTOR (CONT)

Maybe I'll have someone in human resources lose your papers. Our lawyer might take another look at your contract and decide that you are not really enrolled...do you understand what I'm saying?

A moment of silence.

He gets up and puts a hand on 31X's shoulder

DIRECTOR

I knew you would understand.

CITIZEN 31X just concentrates on staring at the table to convey her anger.

The Director walks out while she stays in the room.

EXT. DEPARTMENT OF VEGETATION - DAY

WE SEE A LARGE YELLOW ENVELOPE WITH THE LOGO OF COMPANY X IN A WELL-DRESSED MAN'S HAND AS HE WALKS INTO A NONDESCRIPT-LOOKING OFFICE BUILDING.

INT. RECEPTION - DEPARTMENT OF VEGETATION. MOMENTS LATER

The well dressed man walks up to a window labeled "PAYMENTS".

He tries to put the envelope into the slot, but it doesn't fit.

He moves around the contents a little through the envelope to try and make it thinner.

He tries to push it again, but it still won't fit.

He opens the envelope and takes some of the money out. He puts the money into his pocket and tries again.

The envelope slides into the slot.

INT. MAIL ROOM - DEPARTMENT OF VEGETATION. MOMENTS LATER

A young-looking guy in the mail room sits at his desk, with his headphones on.

RADIO PERSON (O.S.)
...and the people have decided it's
time for a change. Candidate
"Revolution" has won the elections,
beating the candidate from the
Conservative Party by 20 points.

He looks like a slacker. He taps his finger impatiently on the table until THE YELLOW ENVELOPE falls through a mail chute and ends up on a tray next to the mail clerk.

The mail clerk opens the envelope, pulls out a couple twenty dollar bills and then a couple of smaller envelopes.

Each marked with a name on them: "DIRECTOR", "MINISTER", and "FINANCIAL ADVISOR", "LEGAL ADVISOR", "PROJECT COORDINATOR", etc.

RADIO PERSON (O.S.)
In two weeks the new elected
president will take power restoring
order to the country after a period
of political instability following
the last coup d'etat.

He leaves them aside.

He then shakes the larger envelope upside down waiting for more twenty dollar bills to drop.

(CONTINUED)

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14.

RADIO PERSON (O.S.)
President "Revolution" has said he
will choose among the most capable
and honest citizens to fill the
government positions in each
Ministry.

But only a note marked "THANK YOU" falls down.

He grabs the note and throws it in the trash with contempt.

RADIO PERSON (O.S.)
Yesterday, Ex-President, CITIZEN
50X, gave a press conference and
downplayed allegations of any
wrong-doing by his administration
and specifically his brother who
was accused of dealing contracts in
the Department of Supplies.

He then opens a drawer from his desk and takes out a ledger
where he quickly makes a record of the payments for the
officials he just received.

IN THE PAGE WE CAN SEE WRITTEN DOWN DOZEN OF PAYOFFS FROM
DIFFERENT COMPANIES, BUT COMPANY X'S NAME IS REPEATED
SEVERAL TIMES.

RADIO PERSON (O.S.)
The Ex-President's brother could
not be reached for comment at the
time of this story.

Once he's done he puts the ledger back in the drawer.

Locks it.

Puts the envelopes in his mail cart.

And leaves the room.

INT. HALLWAY - MOMENTS LATER

CITIZEN 31X walks down the hall back to her office.

She walks like in trance trying to contain the anger from
showing in her face.

She passes in front of the desk of the secretary and notices
A GIFT BASKET.

The secretary grabs the card from the basket.

(CONTINUED)

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15.

It has the logo of COMPANY X.

She grins and picks up the phone.

SECRETARY
Hey 45X. Can you do me a favor? Can
you speed up the payment for
Company X?

31X overhears the secretary and her anger rises.

INT. OFFICE #2 - DAY

A man grabs a pen.

He looks at the order in front of him.

It's an order for 100,000 palm trees from Company X.

He goes to write something, but the pen doesn't work.

He curses then grabs another one and turns the "1" on the
number 100,000 into a "7".

He holds up the paper to the light to look at his work.

He smiles to himself, as the number has no signs of
tampering.

INT. HALLWAY - LATER

CITIZEN 31X turns the corner and sees a MAIL CART in her
way.

The cart stops her in her tracks

Its just a MAIL CART, but to her its terrifying.

She stares at the MAIL CART.

INT. CITIZEN 31X'S OFFICE - CONTINUOUS

CITIZEN 31X hurriedly enters her office and locks the door.

She backs down slowly towards her desk and waits.

The SCREECHING of the mail cart wheels break the silence.

As the cart approaches her door the screeching gets louder
and louder.

(CONTINUED)

CONTINUED:

16.

CITIZEN 31X looks paralyzed.

Her eyes are focused on the bottom of the door.

The light coming from it is suddenly blocked and the SCREECHING stops.

CITIZEN 31X's face shows panic.

Everything QUIETS...

EXCEPT FOR THE SOUND OF FOOTSTEPS.

The doorknob turns a little, only for the messenger to notice it's locked.

AN ENVELOPE is slipped through the door.

31X snaps out of her trance, races to get it and then sends it back the same way.

INT. HALLWAY. MOMENTS LATER

The messenger continues to push his cart while listening to his headphones.

He's unaware of the envelope now laying behind him in the middle of the corridor.

INT. CITIZEN 30'S OFFICE - VEGETATION DEPT. DAY

31X sits behind her desk with a tired look.

She drops the folder with the information about the project on top of the desk.

Then leans back in her chair and stares at it.

She reluctantly reaches out with one arm and opens the folder.

31X quickly glances at it's contents once again and shakes her head in disapproval, then closes it.

She stares at the folder desperately thinking what to do.

She reluctantly opens the drawer on her desk and looks for her approval stamp.

Feeling around the objects she's unable to find it, so she's forced to look closely into the drawer.

(CONTINUED)

EXT. PARKING LOT - DEPARTMENT OF VEGETATION. EVENING

31X walks to her car.

She takes her keys out to open the door, but as she's about to do it something calls her attention.

There's a number 3 scratched on her door.

She traces it with her finger.

Then notices a card inserted under the rubber at the edge of the car's driver window.

She picks it up.

It's the self-named guard's card.

She looks around angry but there he's nowhere to be found.

EXT. CITY ROAD - EVENING

31X drives home.

Through the driver's window from 31X's car WE CAN SEE THE CITY.

She listens to the news in the radio as she drives.

RADIO PERSON (O.S.)
President Revolution announced a
shakeup in government institutions.
Things will change, the President
said. We will review each
department and make the necessary
changes to improve their
productivity.

Hundreds of small improvised houses cover the hills of the city.

CITIZEN 31X
Never heard that before...

A slum settlement.

Next to them, a series of middle class houses appear in the scenery.

EXT. CITY OUTSKIRTS - EVENING

CITIZEN 31X's sees a cop on the side of the road signaling her to pull over.

She complies and stops the car

The COP walks up to the window of CITIZEN 31X's car.

POLICEMAN
License and registration please.

CITIZEN 31X
Of course.

CITIZEN 31X looks through her purse and glove compartment and pulls out the papers.

CITIZEN 31X
Did I do something wrong?

POLICEMAN
Everyone does.

The Policeman takes the papers and walks back to his motorcycle.

CITIZEN 31X watches him in the rear view mirror.

He calls her information in over the walkie-talkie.

He laughs with whoever he talks with on the other end.

CITIZEN 31X's lips tighten.

POLICEMAN
Can you turn on your lights?

31X complies.

The policeman checks. The lights are fine.

He looks at car for a while trying to come up with something. He checks her license again but everything is in order.

The policeman walks back to the driver's window.

CITIZEN 31X
What seems to be the problem officer?

The policeman leans into the window.

(CONTINUED)

CONTINUED:

20.

POLICEMAN

Well you see...these are pressing times. How would like to make a voluntary donation to the institution?

CITIZEN 31X

What?

31X doesn't process right away what he's implying.

POLICEMAN

You know...make a small donation.

Now, 31X knows he's asking for a bribe. She starts feeling anxious.

CITIZEN 31X

Are you going to give a ticket or what?

The policeman sighs, leans back from the window and takes out the pen from his pocket.

POLICEMAN

Well have it your way then.

He starts writing the ticket while shaking his head in a mixture of disbelief and anger.

INT. CITIZEN 31X'S HOUSE - NIGHT

31X opens the door to enter her house and sees on the floor a series of bills that have arrived.

She picks them up and glances at them. One of the bills says: Pay immediately.

As she walks to the kitchen, she takes out the ticket she just received and puts it next to them on top of the kitchen table.

She sets her purse down and goes to open the fridge to get something to eat.

When she grabs the door of the fridge, she notices a newspaper article with a picture of her father hanging there with a magnet.

It's an article about his work as the Minister of Education 15 years ago.

She stares at it for a second and then pulls once again the fridge door to get something to eat.

EXT. 31X HOUSE. DAY

31X walks out of her house in her pijamas and gets the newspaper.

She reaches down on her doorstep and picks it up.

A headline catches her attention:

CORRUPTION SCANDAL SPROUTS IN THE DEPARTMENT OF VEGETATION

The New President orders an intervention to all government departments.

A smile forms in 31X's mouth.

INT. DEPARTMENT OF VEGETATION. DAY

A hand opens a desk drawer where there are ties of various colors: red, yellow, green, blue.

The hand takes the red tie.

A couple of feet away, the secretary wraps around her neck a red scarf, while another employee puts on a red pin with the slogan: "Revolution Now".

INT. CONFERENCE ROOM - LATER

The bootlicker wearing a red pin too bites into into a disgusting sandwich.

His eyes dart around the room as he nervously chews.

Workers are spread throughout the room waiting. All of them wear something red or a pin from The Revolution Party.

A couple of them are gathered next to the wall, talking secretly to each other. Their faces reveal a sense of worry.

SECRETARY

I heard they are going to cut a third of the positions.

BOOTLICKER

A third? I heard it was half!

(CONTINUED)

CONTINUED:

23.

CITIZEN 31X
(angry)
To where?

CITIZEN 68X
To anywhere.

CITIZEN 31X
Not to sound too crazy...but this
people should be exterminated right
here.

68X laughs and shakes his head.

CITIZEN 31X
(in a confidential tone)
I'm serious...they shouldn't let
this people go anywhere. All they
would do is contaminate those new
places. If extermination could ever
be sanctioned... seen in a positive
light, it would be used for these
people...

CITIZEN 68X
Oh 31X...you always amuse me with
your ideas...but don't worry this
government won't stand for that.

CITIZEN 31X
Yeah...I hope so because they
really need to get rid of them.
There's no other way. They'll never
stop stealing. Once corruption gets
into them it's like cancer.

The doors of the conference room opens and a woman enters
with two interns orbiting her.

This is CITIZEN 35X. A woman in her 30s dressed
professionally.

She seems familiar to 31X.

The Minister takes her place in front of the projector
screen

MINISTER OF RECONSTRUCTION
My name is CITIZEN 35X and I have
been appointed Minister of the new
Ministry of Reconstruction.
(beat)
As you know, your Department and
many others are going to be revised
(MORE)

(CONTINUED)

CONTINUED:

24.

MINISTER OF RECONSTRUCTION (cont'd)
and some integrated into the new
Ministry. I look forward to meeting
with all of you, but before that,
we've put together a video to
explain some of the changes that we
are going to start implementing.

The lights in the conference room suddenly go out.

A video starts to play behind CITIZEN 35X.

WE SEE THE VIDEO AS THE PEOPLE IN THE CONFERENCE ROOM SEE
IT.

The video starts with a view of the building from the
street.

CITIZEN 35X (V.O.)
The Ministry of Reconstruction has
always been a dream of our
revolution, and now it's a reality.

WE THEN SEE IMAGES OF THE REVOLUTION.

They are mostly of the new president and his rise to power.

MINISTER OF RECONSTRUCTION (V.O.)
Power concentration, excess
bureaucracy, corruption and bad
interdepartmental communication are
all problems that have plagued our
institutions for the past couple of
years. Our new government wants to
change this.

WE SEE MORE IMAGES OF OLD LOOKING GOVERNMENT DEPARTMENTS,
EMPTY DESKS, HUGE LINES OF PEOPLE WAITING OUTSIDE RECEPTION
WINDOWS, STACKS OF OLD FILES ROOTING AWAY UNATTENDED.

MINISTER OF RECONSTRUCTION (V.O.)
In order to make good on the
promises we made to each other, all
government departments need to be
reformed and restructured. Not all
of us will have the same jobs as
when this change started, but these
are the growing pains of a new
government. Thank you all in
advance for your support.

The lights come back on just as the movie finishes.

CITIZEN 35X steps back in front of the screen.

(CONTINUED)

CONTINUED:

25.

MINISTER OF RECONSTRUCTION
I look forward to meeting all of
you over the next couple of
days. Thank you for your time.

The workers look like they were just given bad news from
their doctor.

They shuffle past CITIZEN 35X and she shakes each of their
hands as they leave.

CITIZEN 31X and CITIZEN 68X make their way with the line to
CITIZEN 35X.

CITIZEN 35X immediately recognizes CITIZEN 68X and greets
him.

MINISTER OF RECONSTRUCTION
CITIZEN 68X how nice to see you
here.

CITIZEN 68X
I wanted to see the new plans for
the Ministry and I can already tell
it's a great initiative.

MINISTER OF RECONSTRUCTION
Thank you CITIZEN 68X that means a
lot coming from an ex-minister. I
appreciate your support.

CITIZEN 68X turns and motions towards CITIZEN 31X.

CITIZEN 68X
Have you met CITIZEN 31X?

CITIZEN 31X moves forward and shakes her hand.

MINISTER OF RECONSTRUCTION
Of course! CITIZEN 31X! We knew
each other at the University right?

31X flinches trying to remember the woman, but then acts as
if she did.

CITIZEN 31X
Yes...sorry. Yes of course I
remember you...

MINISTER OF RECONSTRUCTION
We were in different promotions but
we had some classes together. You
were brilliant too.

(CONTINUED)

CONTINUED:

26.

The other bureaucrats MUMBLE and WHISPER to each other that CITIZEN 31X seems to know the Minister.

CITIZEN 68X
Well that's wonderful, CITIZEN 31X
could really be of help to you. She
could show the ins and outs of the
department.

The Minister continues to shake the hands of employees as they file out while talking to 68X and 31X.

MINISTER OF RECONSTRUCTION
Yes, I would love that.

She smiles at 31X and nods.

The Director comes up and stands next to the Minister trying to her attention.

DIRECTOR
If you ever have a moment-

He seems very intent on getting a moment of CITIZEN 35X's time.

DIRECTOR
There are some projects-

The people shuffling past the Director keep getting between the Director and the Minister.

Finally, the line has emptied, and the Director seizes upon his moment.

DIRECTOR
I'd like to tell you about some of
the other things that we're working
on whenever you have the time. I
really think you're going to like
it.

CITIZEN 35X looks at the director.

Its a cold stare.

31X watches amused the interaction.

CITIZEN 35X motions with her hand for the Director to follow her and they start walking away.

(CONTINUED)

CONTINUED:

28.

CITIZEN 31X looks at the policeman and sees that in his front shirt pocket there's something hidden with the shape of a pen.

POLICEMAN
You don't have one by any chance?

CITIZEN 31X looks back at the officer's pocket.

CITIZEN 31X
(suspicious)
No.

POLICEMAN
Well...writing this ticket is going
to be a problem then...
(thinking)
maybe If you were to... help me out
and buy a new pen...

The policeman waits a couple of seconds trying to see if she catches his hint.

31X just shakes her head tired of the futile attempts of the officer to get a bribe.

CITIZEN 31X
(thinking)
Look I'm kind of in a hurry, so can
you just give me the ticket.

The policeman stares back at her like he just received the biggest insult in his life.

Angry, he takes out the pen from his pocket.

POLICEMAN
Look at that. Seems like I do have
a pen..

INT. HALLWAY DEPART. OF VEGETATION - DAY

CITIZEN 31X arrives the next day at the Department of Vegetation.

She walks through the hallway, and sees a coworker pass by carrying a painting.

Then another one carrying a printer.

Then a couple more carrying computer screens and telephones.

31X stops puzzled buy what she's seeing.

(CONTINUED)

CONTINUED:

29.

She sees another coworker walking in her direction carrying a fax machine.

She grabs his arm to stop him.

CITIZEN 31X
What's going on?

COWORKER 1
Did you miss the meeting yesterday?
We're done. They're going to cut
down jobs, bring their own people
in. The director's getting sacked
because of that Reforestation
Initiative. We're cashing in our
early pension. If I were you, I
would hurry and take what you can.

31X just stares at him trying to process the information.
They guy who's in a hurry walks away leaving her there.

INT. DEPARTMENT OF VEGETATION. DAY

CITIZEN 35X, the new Reconstruction Minister, steps out of the elevator next to her bodyguard.

As she walks entering the Department, she starts noticing cables that have been ripped laying on the floor, lamps with no light bulbs, messy desks. There's paper everywhere.

The place is empty. Every cubicle, except for the secretary's desk where CITIZEN 31X is sitting making a chain with some paper clips.

MINISTER OF RECONSTRUCTION
What's going on here?

31X notices the Minister and gets up.

MINISTER OF RECONSTRUCTION
Was there an evacuation or
something?

CITIZEN 31X
Kind of...yes you could call it
that.

MINISTER OF RECONSTRUCTION
Why wasn't I informed?

The Minister looks back at the bodyguard, who just shrugs.

(CONTINUED)

CONTINUED:

30.

CITIZEN 31X
I don't think anyone was.

MINISTER OF RECONSTRUCTION
I'm going to call my office right
now to find out what's going on.

The Minister opens her purse to take out her cellphone.

CITIZEN 31X
Actually, you don't have to. This
is going to sound insane, but...
they did this. They all thought you
were going to fire them so they
left taking what they could.

MINISTER OF RECONSTRUCTION
What?

CITIZEN 31X
I'm impressed too.

MINISTER OF RECONSTRUCTION
This is unbelievable!

CITIZEN 31X
It is. Even for them.

MINISTER OF RECONSTRUCTION
What kind of people are they? I
don't even have a week on the job
and now I have to deal with
something like this. But you know
what 31X? I'm glad that I found
you. I want to talk to you about
something.

The Minister grabs a chair and takes a sit on it. 31X does
the same.

MINISTER OF RECONSTRUCTION
The video wasn't a lie. I need
someone to help me clean up all
government departments. Too many
people doing too few jobs, and all
the bribes!

31X's eyes spark with curiosity.

CITIZEN 35X
How would you like to come and be
my adviser?

(CONTINUED)

CONTINUED:

31.

CITIZEN 31X
What do you mean?

CITIZEN 35X
I mean I need someone I can trust.
I've just come back from getting my
PhD degree and I've been offered
this great position. But, you of
all people know how tough
government jobs can be. It's all
"palace intrigue" to me. I want you
to help me set things straight. Can
I trust you?

CITIZEN 31X
Of course you can.

CITIZEN 35X
Good, then help me navigate through
all the nonsense, so that I don't
have to deal these slimmy
bureaucrats, and maybe we'll get to
do some good.

CITIZEN 31X nods and smiles.

The Minister gets up from her chair. 31X does the same.

CITIZEN 35X
So what do you say?

CITIZEN 31X
Of course I'll do it. Thank you!

They shake.

CITIZEN 35X
Good see you tomorrow then.

INT. 31X OFFICE - NOON

CITIZEN 31X goes into her office and takes a seat at her
desk.

She looks shocked, she's still trying to process everything
that just happened.

But, she has to focus again and get her stuff. She glances
down to her desk to look for some documents, and her eyes
shoot open.

Something's wrong.

(CONTINUED)

CONTINUED:

32.

The YELLOW ENVELOPE marked "CITIZEN 31X" which she tried to get rid of is now laying on top of her desk.

CITIZEN 31X sighs.

She opens a drawer in her desk and puts the envelope in it...

With many other UNOPENED YELLOW ENVELOPES.

CITIZEN 31X slams the drawer.

INT. CITIZEN 31X'S NEW OFFICE - DAY

31X sits in her new office as the Minister's Advisor. Her toys arranged around her computer monitor.

She takes out a map of the city and places it on top of her desk.

WE SEE CITIZEN 31X'S VIEW OF THE MAP.

She circles one building.

The phrase "YOU ARE HERE" appears in red handwritten text next to the CIRCLE.

Then the words "DEPARTMENT OF ZONING"-

Followed by "RESPONSIBILITIES".

And, "1. PERMITS 2. PROPERTY ZONING 3. CONTRACT APPROVAL FOR BUILDING GOVERNMENT BUILDINGS. 4. CONSTRUCTION CODE ENFORCEMENT."

Another building on the far side of the city is CIRCLED.

CITIZEN 31X writes the words "OFFICE OF CODE ENFORCEMENT."

Followed by "RESPONSIBILITIES".

And, "1. PERMITS 2. ZONING 3. CONSTRUCTION CODE ENFORCEMENT"

Another building more in the center of the map is CIRCLED, and the words "ZONING BOARD" appear next to it.

Followed by "RESPONSIBILITIES".

And, "1. PERMITS 2. PROPERTY ZONING 3. CONSTRUCTION CODE ENFORCEMENT"

INT. CONFERENCE ROOM - DAY

The Minister of Reconstruction looks up at the map projected in the screen inside the conference room with all the departments circled out.

31X is standing next to the screen explaining her findings from the map laying in the table

CITIZEN 35X

(surprised)

So all these different departments deal the same thing? all they do is give out with permits?

I'm surprised that there isn't a department of permits or something.

CITIZEN 31X

Um...actually there is...

CITIZEN 31X hits the button to move to to the next slide and-

WE SEE ANOTHER CIRCLE ON THE MAP.

THE WORDS NEXT TO IT READ "DIVISION OF PERMITS"

MINISTER OF RECONSTRUCTION

(upset)

We need to shut them down.

31X smiles.

EXT. OLD MINISTRY - DAY

A maintenance man standing on top of a stair takes down the sign with the name of the Department of Zoning that's placed at the top of the entrance.

From bellow we see people, the workers getting out carrying boxes with their personal effects, at least that's what it looks like.

Looking closely we see a phone hiding in a box, a computer monitor, a door knob, a projector. One of them even passes pushing cautiously a printer.

One of them kicks the maintenance guy stair barely making him fall.

THE SAME SITUATION REPEATS ITSELF OUTSIDE THE OFFICE OF CODE

ENFORCEMENT, THE OFFICE OF REGULATIONS AND THE DIRECTION OF GENERAL STANDARDS.

EXT. COPY SHOP - DAY

TV QUALITY

A cameraman walks towards a small copy shop following an Inspector and his assistant.

There are hand made signs all around the entrance of the store. Some of them read: SCANS, PHOTOCOPIES, PRINTING.

RADIO PERSON

Take a look at this little copy shop. A parallel Department of Construction that's what the people called it. But not anymore. The Minister of Reconstruction sent out agents this morning to shut the place down.

The inspector shows the person behind the register his ID.

INSPECTOR

We've received a tip that this place is being used to falsify construction permits. We are here to do a search.

The Inspector motions to his assistant to start searching the place.

Among a stack of papers the man finds falsified permits and takes them to the inspector.

INSPECTOR

Shut the place down

The assistant places a Sticker on the door: Closed by the Ministry of Reconstruction.

INT. OFFICE 31X - MINISTRY OF RECONSTRUCTION

She's sitting down behind her desk.

Her assistant hands her a report.

It's a list of all the people who were working for the Department of Permits.

Next to their names is their job description.

(CONTINUED)

CONTINUED:

35.

The problem, is that next to all the names the same job description appears: permits processor.

31X flips page after page and they are all the same. There's a couple hundred names written on them.

CITIZEN 31X
Can this be right?

The assistant shrugs.

CITIZEN 31X
Take this to the Minister. I'll interview them. We need to trim this down.

INT. CITIZEN 31X'S OFFICE - MORNING

CITIZEN 31X gives her best practiced smile at the man sitting across from her.

Across from her an older man sweats profusely. This is INTERVIEWEE 1.

CITIZEN 31X
So tell me...What do you do here?

INTERVIEWEE 1
Well my primary responsibility is processing permits.

INT. CITIZEN 31X'S OFFICE - LATER

CITIZEN 31X sits at her desk still up beat.

A young woman sits across from her, this is INTERVIEWEE 2.

INTERVIEWEE 2
I mostly deal with processing permits.

INT. CITIZEN 31X'S OFFICE - LATER

CITIZEN 31X looks a little more defeated.

A middle aged woman sits across from her, this is INTERVIEWEE 3.

(CONTINUED)

CONTINUED:

36.

INTERVIEWEE 3
I process the permits.

INT. CITIZEN 31X'S OFFICE - LATER

CITIZEN 31X has her head down on her desk.

A very well dressed man in his middle thirties sits across from CITIZEN 31X, he looks very confident. This is INTERVIEWEE 4.

INTERVIEWEE 4
I approve the contracts.

CITIZEN 31X lifts her head, and cocks her eyebrow.

INTERVIEWEE 4
And I process the permits.

CITIZEN 31X SIGHS as she drops her head back.

INT. PRESIDENCY - DAY

In a Kill Bill style, WE SEE THE BACK OF A HUGE CLASSICAL STYLE CHAIR.

The arm of THE PRESIDENT tapping the armchair as the MINISTER OF HEALTH gives a presentation.

The room is empty.

Except for a big stage like curtain behind the Minister.

The Minister tries to show a calm front while giving his report.

His clutched fists reveal his nervousness.

MINISTER OF HEALTH
We are going to start a program of vaccinations for kids in public schools. This year we are going to start with 100 schools...

PRESIDENT
(screaming)
100 schools! Do you know how many public schools there are in the country? What kind of impact is that going to make? Do you want to make me look like an idiot?

(CONTINUED)

CONTINUED:

37.

MINISTER OF HEALTH
(trembling)
It's just that we don't have the
resources to do more at the
moment...

The President hits the armchair with his fist. Then he
points with his hand to a man standing a few feet away from
the Minister.

PRESIDENT
You! Who are you?

MAN
I'm the Vice-minister, Mr.
President

PRESIDENT
No you are not. You are the new
Health Minister now.

Both men, the now ex-minister of Health and the new Minister
look at each other. The new Minister just flinches his
shoulders in a resigned way while the other guy keeps
starring at him pleading him with his eyes to defend him.

The President waves his hand to motion for the Minister to
leave.

PRESIDENT
Send in the Reconstruction
Minister.

EXT. PRESIDENCY - HALLWAY.DAY

The Minister stands next to a large window outside the
President's office writing a message on her cellphone.

One of the president's adviser approaches her.

ADVISER
Congratulations Minister. The
President was impressed with your
work.

CITIZEN 35X
Thank you! CITIZEN?

ADVISER
I'm CITIZEN 55S.

They shake hands.

(CONTINUED)

CONTINUED:

38.

ADVISER

You had some pretty bold ideas back there. Great way to make an impression. Seems like you are certainly not afraid to kick the beehive.

The Minister smiles pleased with the praise.

CITIZEN 35X

Well thank you, I'm just trying to do a good job. I just grabbed a map and started you know breaking down what each department does and I realized...

ADVISER

Shutting down all those departments would have scared someone else. Touching all those interests.

The Minister's mood dampens, but she puts on a stoic face.

MINISTER OF RECONSTRUCTION

Yes I know, but that's why I'm here. To stand up to those people and let them know things are going change now.

ADVISER

As you should, but I'm worried and the President is worried too. What's going to happen with all the projects those departments were handling? I think there should be a transition period or perhaps we should create new departments to take over those projects. We can't let those investments hanging in the air.

MINISTER OF RECONSTRUCTION

No of course not we have a contingency plan.

ADVISER

I know you brought the papers for the President to sign off on closing the Vegetation Department, but is that the right call? Shutting down a department because it was poorly managed. Under you watch I'm sure it could thrive.

(CONTINUED)

CONTINUED:

39.

MINISTER OF RECONSTRUCTION

Well yes that's a good point,
but...

ADVISER

The Director is a good friend of
mine and I feel he was wrongly
accused by the press. I would like
you to keep him on.

MINISTER OF RECONSTRUCTION

But what's the press going to say?
It's not going to look good if...

ADVISER

Don't worry about in a couple of
week they'll have forgotten all
about him. Just make it happen.

The Minister forces a smile.

INT. NICE RESTAURANT - LATER

The Minister of Reconstruction walks towards a table where
two men who look in their 30s are sitting down. One of them
is her husband, CITIZEN 46S. When he spots her, he starts
waving for her to see him.

She walks towards his table with a smile on her face.

HUSBAND

Hey sweetheart! this is my friend
47S.

They shake hands and then sit down.

The husband, CITIZEN 46S raises his glass.

HUSBAND

To my wife, the new Minister
of Reconstruction!

The three CLINK GLASSES.

HUSBAND

How did you do today in the
meeting?

MINISTER OF RECONSTRUCTION

I think I did very well. The
President liked my work.

(CONTINUED)

CONTINUED:

40.

HUSBAND

Well you deserve it. You're one of his best.

CITIZEN 35X

I don't know about that, I just want to do a good job.

FRIEND

They have a bacon crusted filet mignon here that is so good.

HUSBAND

Did you tell your people the good news yet?

CITIZEN 35X

No, not yet.

HUSBAND

Well? What are you waiting for? Go, we'll wait to order!

CITIZEN 35X gets up.

CITIZEN 35X

Okay, I'll be right back.

CITIZEN 35X walks out of the restaurant.

HUSBAND

The house dressing that they make is this like smokey blue cheese if you get a salad-

The HUSBAND and his friend watch CITIZEN 35X walk away from the table.

And as soon as she's out of ear shot- The friend takes out a folder from his briefcase and passes it to CITIZEN 46S

FRIEND

I set up the company like you told me. Here's the info.

He opens the folder and glances at the documents inside. Once he's satisfied he closes it again.

HUSBAND

Looks good.

(CONTINUED)

CONTINUED:

41.

FRIEND

Great! Then let's toast: To the New
Ministry of Reconstruction!

The Minister's husband and his friend raise their champagne
glasses.

The glasses CLINK and they share a LAUGH.

EXT. MINISTRY PARKING LOT. AFTERNOON

31X is walking to her car when her cell phone starts to
ring.

She picks it up-

CITIZEN 31X

Hello.

CITIZEN 35X (O.S.)

The President loved our proposal!

CITIZEN 31X

That's great! I'm still doing the
interviews. It's unbelievable
really...

31X gets to her car notices all her tires are flat.

She forgets about the phone call and goes silent for a few
seconds.

CITIZEN 35X (O.S.)

31X? Are you still there?

CITIZEN 31X

Yes, sorry...

31X hears a sound behind in the garage. She turns around and
sees one of the workers she interviewed standing on the
corner of the parking lot.

CITIZEN 31X

I just noticed I have a flat tire
that's all.

He turns and walks away after making sure she noticed him.

CITIZEN 35X (O.S.)

Alright, well I guess I'll see you
Monday.

31X stays there for a few seconds disturbed about what just happened.

INT. OFFICE MINISTER. DAY

CITIZEN 35X shows her husband her new office in the Ministry of Reconstruction.

MINISTER OF RECONSTRUCTION
So what do you think?

Her husband looks around the room and SMILES.

HUSBAND
It's REALLY nice. I still can't
believe you are the new Minister.

CITIZEN 35X takes a sit in her desk and her husband follows in the opposite chair.

MINISTER OF RECONSTRUCTION
Yeah but it's so hard. Right now I
don't know what to do.

The Minister leans forward.

MINISTER OF RECONSTRUCTION
(In a confidential tone)
The president's adviser asked me to
keep open the Department of
Vegetation.

HUSBAND
So?

MINISTER OF RECONSTRUCTION
Well I'm afraid about how 31X is
going to react about that. She
wanted me to close it down...But,
if I do then the president's
adviser will be upset and what if
he starts to talk bad about me to
the President?

HUSBAND
Then what are you waiting for? You
have to do it.

CITIZEN 35X looks worried.

(CONTINUED)

HUSBAND

...and why do you care so much about what 31X thinks? I mean, how can you know if he was really corrupt? Maybe she's the corrupt one and has been manipulating you. Maybe she's setting you up to get fired, so she can take your place.

MINISTER OF RECONSTRUCTION

...no I don't think so...31X is only helping me build the Ministry...

HUSBAND

Helping you? She's got you going all Don Quijote. Shutting down departments, firing people. Don't you know what this means for you? You've been getting death threats.

The Minister starts getting worried.

HUSBAND

This office is getting filled with people hand picked by her. Where's your people? how do you know they have your back?

The Minister seems to start to take that in.

HUSBAND

31X doesn't want what's best for the Ministry. She's just carrying on her own personal vendetta and dragging you along with her.

The Minister leans back and thinks about what her husband just said.

HUSBAND

You have worked very hard to get here and you're not going to throw away all that for someone's crusade.

The Minister nods with a pensive look of her face.

INT. HALLWAY - CONTINUOUS

A man walks out of 31X's office, with a defeated look on his face.

WE SEE A COUPLE OF PEOPLE LINED UP OUTSIDE CITIZEN 31X'S DOOR.

She pokes her head out and pulls in the next person.

INT. CITIZEN 31X'S OFFICE - LATER

A young woman stares anxiously at 31X while she reviews her resume.

CITIZEN 31X
It says here that you have a degree
in dentistry?

The woman doesn't respond.

She looks troubled trying to come up with an answer.

NEXT INTERVIEWEE

CITIZEN 31X
(to interviewee 6)
You are a veterinarian?

NEXT INTERVIEWEE

CITIZEN 31X
(to interviewee 7)
...anthropology?

(pause)

And you work as an adviser for the
legal department.

INTERVIEWEE 7, a young guy with an unkempt look and a little wild gets upset and crosses his arms.

INTERVIEWEE 4
Yeah so?...

CITIZEN 31X closes the folder and slumps back in her chair resigned.

EXT. CITY HIGHWAY - NIGHT

CITIZEN 31X's car tootles down the highway.

THE PRESIDENT (O.S.)
For the past three years we've had
two kinds of crises.

The other cars on the road all seem to go about the same speed.

THE PRESIDENT (O.S.)
We've had an economic crisis and a
financial crisis, but we've also
had a crisis of corruption. And
those crises are not yet solved.
We've got more work to do!

The lights of police siren flash next to her car.

The smile on CITIZEN 31X's face falls away.

RADIO PERSON (O.S.)
Those were the president's words
today at the meeting of the
manufacturing worker's union.

CITIZEN 31X's car pulls off the road onto a small side street.

EXT. CITY STREET - LATER

The policeman sits on the hood of CITIZEN 31X car.

Another police motorcycle cop shows up.

It stops for just a second, right next to the policeman.

The second cop hands the first a new pencil.

The Policeman, finishes writing the ticket.

The second cop and motorcycle tear off away.

The policeman walks back up to the window of the car.

POLICEMAN
Okay, here is your ticket.

The Policeman hands CITIZEN 31X the ticket and then walks back to his motorcycle.

INT. ELEVATOR - NEXT DAY

CITIZEN 31X gets into the elevator on her way to her office.
Just as the elevator doors close, a MAINTENANCE MAN gets in.

The maintenance man pulls out a screw driver from his bag and goes to the control panel.

The maintenance man reaches into his bag and pulls out a new name plate, this one bronze and very shiny.

He puts it in place and screws it secure, and when he steps away, CITIZEN 31X sees that the nameplate read "Department of Revegetation".

Curious, she presses the button for that floor. The elevator BANGS, and she steps off.

There's a worried look on her face.

INT. DEPARTMENT OF REVEGETATION - CONTINUOUS

CITIZEN 31X walks through the hallway of the so called Department of Revegetation.

As she gets close to the entrance, she sees the "bootlicker" guiding a maintenance guy on how to put a sign with the name of the Department.

BOOTLICKER
Hey 31X, it's been a while...

31X just walks past him like in a daze.

Then she sees the Secretary talking with the old director of the Vegetation Department.

DIRECTOR
(to the secretary)
Tell the driver when he arrives to
bring up my files.

The Secretary notices her.

SECRETARY
Oh it's 31X!

The Director looks at her and smiles.

(CONTINUED)

CONTINUED:

47.

DIRECTOR

Well hello 31X... I bet you didn't expect to see us here.

31X mechanically responds.

CITIZEN 31X

Excuse me...

INT. MINISTER'S OFFICE - MORNING

31X steps in abruptly into the Minister's office.

The Minister jumps up at the intrusion.

MINISTER OF RECONSTRUCTION

CITIZEN 31X! You scared me half to death.

CITIZEN 31X stands before the Minister trying to breath easier, she suddenly regrets coming in so abruptly.

MINISTER OF RECONSTRUCTION

What can I do for you?

CITIZEN 31X

Sorry for the intrusion, but I was coming up on the elevator and I noticed that there's a new office being open called: the Revegetation Department and it wasn't on the report we reviewed last week, so...

MINISTER OF RECONSTRUCTION

Oh, you saw that. Well we couldn't just let all those project in the air so we had to create a new department to deal with them. But don't worry it will be different this time.

CITIZEN 31X

I was just down there, they even got the same people...

CITIZEN 35X

It's just temporary. Don't worry, everything is going to work out perfectly. We'll just keep a tight rein on them. Everyone deserves a chance 31X. Remember our party's slogan: The citizen's revolution is for everyone.

(CONTINUED)

CONTINUED:

48.

CITIZEN 31X

I don't think you understand...This is a trick, they are fooling you.

CITIZEN 35X

You know what 31X, I think that you should take a break. You've been working too hard and the stress is getting to you, specially with all the death threats because of the firings. I think you should go home for the rest of the day.

CITIZEN 35X stands up and walks around her desk.

CITIZEN 31X

I don't need to go home.

CITIZEN 35X throws her arm around CITIZEN 31X and hugs her as she walks out of the room.

CITIZEN 35X

Just take some time off, I insist. Don't worry, I'll talk to Human Resources. Really as a friend, I think you need to stay home. Just take the rest of the day and tomorrow off. Its okay.

CITIZEN 35X gives her a little push out of her office and closes the door behind her.

INT. 31X APARTMENT - NIGHT

31X sits at the kitchen room table eating dinner while thinking about what just happened.

The news are on in the background.

ANCHOR

The Ministry of Reconstruction inaugurated a new division today called "The Revegetation Department". It's first order of business will be to launch an initiative called "the Regeneration Plan" a 50 million dollar contract to remodel and build new parks in every city.

Upon hearing this 31X turns her heard and watches the TV intently.

(CONTINUED)

CONTINUED:

49.

ANCHOR

...and in other news, patients protested today outside public hospitals after learning that the hearth medication they had been receiving from the Health Ministry was unsuited for human consumption.

ANCHOR (CONT)

Patients complaints had been coming in for a while...

31X grabs the remote and turns the tv off.

INT. 31X OFFICE - NOON

31X sits at her computer unable to put away the thought of the Revegetation Department's existence.

She logs on to her computer and starts researching about the Regeneration Initiative on the system.

CITIZEN 31X (V.O.)

Corrupt people are definitely not the brightest...I don't know if that's encouraging or not because even though they do things in your face, there's a high probability that you will get screwed while they get away with it.

She clicks on it and prints the information about the company executing the contract.

EXT. STREET. DAY

31X parks her car in an unknown street, that looks like a regular low class neighborhood with mixed construction houses.

She looks around puzzled and then gets out holding a piece of paper.

In the corner of the street there's an empty lot.

She walks toward it and then check the number on the house next to it, which says "lot 83".

She looks back at the piece of paper which in it's turn reads: "Lot 84" and on top of that "Company Y".

(CONTINUED)

CONTINUED:

50.

She looks back at the empty space where the office of the Company Y should be located and smiles.

She gets her cellphone from her pocket and takes a picture of the space with it.

INT. MINISTER'S OFFICE. DAY

31X enters the Minister's office with an air of victory.

The receptionist looks up at her startled.

31X hands her an envelope.

CITIZEN 31X
Give this to the Minister please.
It's urgent! Top priority!

The receptionist grabs it.

RECEPTIONIST
Ok...

31X turns around to leave the office when she sees the messenger with his mail cart coming in to hand an "envelope" for the Minister.

They share a glance as CITIZEN 31X passes.

Her eyes open wide in shock.

He seems cool as the underside of a pillow.

CITIZEN 31X
You're working here too?

MESSENGER
Yeah...

The receptionist hands him back his board with the reception signature.

EXT. STREET - NIGHT

31X grabs the ticket that the traffic officer hands her.

51.

EXT. MINISTRY PARKING LOT. DAY

31X gets out of car to get to work when her phone rings.

CITIZEN 31X
Hello?

INT. 31X OFFICE - DAY

31X's assistant is at the other end of the line. He's holding a paper in one hand and the phone with the other.

ASSISTANT
31X? Hey... I just received a weird notification for you.

EXT. MINISTRY PARKING LOT. DAY

31X continues to walk toward the building.

CITIZEN 31X
I just arrived. I'm going up right now.

ASSISTANT (O.S)
It's just that...it says here your being sent on a Mandatory Vacation period.

CITIZEN 31X
What?

31X stops on her tracks shocked.

CUT TO:

1 MONTH LATER

INT. ELEVATOR. DAY

31X gets out of the elevator and walks to her office.

INT. CITIZEN 30'S OFFICE - DAY

CITIZEN 31X enters her office and is surprised when she sees NOTHING.

There is nothing on the walls, no desk, no nothing.

(CONTINUED)

CONTINUED:

52.

In the middle of the room is a folding chair with a smallish box on it, but that is all.

She checks the door.

INT. MINISTER'S OFFICE. DAY

CITIZEN 31X into the Minister's office.

She approaches the receptionist's desk.

She's busy trying to write something down on a small scrap of paper-

WE HEAR THE POINT OF THE PENCIL SNAP.

RECEPTIONIST
God damn Department of Supplies!
How do they expect us to work with
this crap?

She looks up upon seeing 31X standing in front of her desk.

CITIZEN 31X
I need to speak to the Minister,
now.

RECEPTIONIST
I'm sorry, she's not available at
the moment.

CITIZEN 31X looks at the door leading to the Minister's office.

WE HEAR SOME VOICES COMING FROM INSIDE.

CITIZEN 31X
Who's in there then?

RECEPTIONIST
It's just her husband. Is there
something I can help you with?

CITIZEN 31X
I went to my office and it's empty!

RECEPTIONIST
It is?

CITIZEN 31X
Yes!

(CONTINUED)

CONTINUED:

53.

The receptionist types something into the computer and looks puzzled for a moment.

She types something else.

RECEPTIONIST
Oh right, yes you've been
reassigned.

CITIZEN 31X
Why?

RECEPTIONIST
I don't know...I just says here
you've been reassigned to the
Department of Revegetation.

The turns the monitor towards 31X who just stares at it in shock.

INT. HALLWAY - CONTINUOUS

CITIZEN 31X stands in front of a door.

The number on the door matches the number on the piece of paper 31X is holding.

She opens the door and sees that it's a janitor's closet with a desk jammed into it.

To the side of the desk she sees a mop and bucket of water.

31X starts laughing.

CITIZEN 31X
So this is how we are going to
play...

Behind the desk are large roles of toilet paper and paper towels and industrial cleaner.

INT. 30'S CLOSET OFFICE. DAY

31X sits in her improvised office looking at the clock.

Nobody's given her anything to.

INT. DIRECTOR'S OFFICE - CONTINUOUS

31X goes UNWILLINGLY to the desk of the Director's secretary: The Fancy Woman.

CITIZEN 31X
hi mmmm...it's been a few days now
and I haven't been told exactly
what I'm supposed to be doing or
working on. Am I still the Project
Coordinator?

FANCY WOMAN
Yes, you are according to the paper
work.

CITIZEN 31X
So don't you want me to review
something?

FANCY WOMAN
No... don't worry we're good for
now.

There's a moment of awkward silence.

CITIZEN 31X
Ok then...

31X turns around defeated and walks away.

INT. LUNCH ROOM. MINISTRY - DAY

31X and her old assistant are having lunch on Ministry's dinning room.

ASSISTANT
So what do they have you doing
there?

CITIZEN 31X
Nothing...

The assistant looks back at her puzzled.

CITIZEN 31X
Really...it's like I'm not even
there.

INT. 31X OFFICE - DAY

In 31X's computer screen we see a game of solitary open.

CITIZEN 31X
It's an upgrade if you think about
it. I play games in my computer.
Read the newspaper.

With the mouse, 31X places a 5 of clubs on top of a 6 of
hearts.

INT. LUNCH ROOM. MINISTRY - DAY

31X cuts her meat, while the assistant takes a bite at this
sandwich.

CITIZEN 31X
...and I'm reading this great novel
about this serial killer who drowns
his victims, but get this. He does
it in places where there's no
water.

INT. MINISTER'S OFFICE. DAY

The Minister is laying down on top of his desk.

He's tied to it with tape over his legs and upper torso that
prevents her from moving.

There's tape also covering his nose. In her mouth there's a
funnel through which he tries to breath.

31X approaches her holding a gallon of water.

CITIZEN 31X
He carries a gallon of water or
something like that and then he
ties the victim down and forces
water down their throats.

She pours the water into the funnel.

INT. LUNCH ROOM. MINISTRY - DAY

31X takes a sip of water.

(CONTINUED)

CONTINUED:

56.

ASSISTANT
...and you found that interesting?

CITIZEN 31X
I thought it was pretty clever
compared to other novels I've read.

ASSISTANT
Ok, but what are you going to do?
Really? Are you going to quit?

31X who was taking a bite from her plate looks up at him
with resolve in her eyes.

CITIZEN 31X
No! I'm not going to let them win
that easy. Something's going to
happen. They're bound to mess
something up and when that happens
the president will notice and
they'll be out.

The Assistant gives her a worried look

ASSISTANT
yeah but when is that going to
happen? The Minister and the
president's adviser have become
best friends...they are having
meetings all the time.

CIUDADANA 31X
(to herself)
She's such a traitor!

The Assistant looks around worried that someone might hear
them.

ASSISTANT
Well at least the Regeneration Plan
is not as absurd as the projects we
dealt with before.

CITIZEN 31X
Really? because just the name makes
me laugh.

ASSISTANT
Yeah but at least they are going to
remodel the parks.

31X gives him an angry look.

(CONTINUED)

CONTINUED:

57.

ASISTENTE

Yes we know that they gave the project to one of their companies, but that's what always happens. At least people are going to get parks in return. Who cares who handles the contract?

CITIZEN 31X

That company wasn't the only one in the world who could do it. In fact, that hand picking hurts the system because no one supervises those companies. No one bothers to check whether their offers are actually the best ones.

ASSISTANT

Yes, I know. I'm just trying to be realistic.

CITIZEN 31X

You know what I think. I think corruption has spread all over the system like a zombie virus.

The assistant laughs.

CITIZEN 31X

They seem like normal people, but they're not. They are all infected. It's like in those movies where the virus has evolved and it turns out that people who seem normal are carrying a new version of the disease. That's what's happening here. We thought these people were going to be good and we got screwed by them once more.

31X goes back to eating her food upset.

INT. 31X OFFICE. DEPART. OF REVEGETATION - DAY

THERE IS A KNOCK AT THE DOOR.

CITIZEN 31X opens the door to find a MESSENGER standing there.

The messenger hands her a letter.

(CONTINUED)

CONTINUED:

58.

It's a written sanction accusing her of arriving 1 minute late after lunch for which she will receive a deduction in her paycheck.

31X crumbles the paper and throws it in the trash.

INT. LAUNDRY ROOM - DAY

31X places a newspaper on the floor.

There's a headline on the paper that reads: DEPARTMENT OF REVEGETATION INAUGURATES PARKS.

Below the headline there's a picture of the Minister and the Director posing together with a tree behind them.

CITIZEN 31X
Here you go, Sushi.

31X's dog gets in and stand on top of the newspaper to pee in it.

EXT. PARK - DAY

A 6 year old boy runs through the play area in the park.

He gets close to a plant and rips a leaf from it.

He plays with the leaf for a while and then throws it on the floor.

INT. OFFICE 31X - DEPARTMENT OF REVEGETATION - NIGHT

31X wakes up after hearing a janitor smash his broom in a cabinet out in the hallway.

She had fallen sleep on her desk out of boredom.

INT. HALLWAY - RECONSTRUCTION MINISTRY. NIGHT

31X walks through the hallway carrying her briefcase, getting ready to go home.

She walks to the stairs and sees the Director and the Minister arguing in the floor below.

She takes a step back and glances through the banister.

(CONTINUED)

MINISTER OF RECONSTRUCTION

How could you let this happen? and why did I have to learn about it from the EVENING news? I ordered you to keep me updated!

DIRECTOR

Minister...I

MINISTER OF RECONSTRUCTION

What's the kid prognosis?

DIRECTOR (CONT)

I don't know...I haven't really checked...I've been busy you know trying...

MINISTER OF RECONSTRUCTION

You haven't even checked?? That should have been your top priority.

DIRECTOR

Well, it would have looked suspicious if I had...

MINISTER OF HEALTH

...and ARE YOU SURE this is related to the fertilizer?

DIRECTOR

Yes, I'm afraid it looks like it is...

MINISTER OF HEALTH

Listen to me! Those kids better not die and you better have a contingency strategy on my desk by morning.

The Minister stomps ahead upset leaving the Director standing in the middle of the lobby nervous.

31X frowns and looks pensive.

She steps further back and waits for the Director to walk away before walking back to her office.

INT. 31X OFFICE - NIGHT

31X turns her computer back on.

She opens up a local newspaper website and looks for a headline that matches what she just heard:

MYSTERIOUS DISEASE CONTINUOUS TO AFFECT KIDS

31X keeps reading.

TODAY THE 11TH CASE OF A RARE VIRUS THAT'S BEEN AFFECTING KIDS WAS REPORTED.

AN 8 YEAR OLD BOY WHO HAD BEEN PLAYING IN ONE OF THE NEW INAUGURATED PARKS BY THE REVEGETATION DEPARTMENT WAS TRANSFERRED TO THE HOSPITAL AFTER EXPERIENCING A SEIZURE WHILE PLAYING IN THE SWINGS.

DOCTORS HAVE A NEW THEORY NOW ABOUT THESE RECENT INCIDENTS. THEY NOW BELIEVE IT'S NOT A VIRUS BUT A POISON THEY HAVE YET TO DETERMINE.

INT. HALLWAY - REVEGETATION DEPARTMENT. NIGHT

31X walks cautiously through the hallway looking for the janitor.

She spots him coming out of the bathroom.

She looks down to her pocket and takes out a \$20 bill.

CITIZEN 31X (V.O.)
All is fair in war and vengeance...

She takes a deep breath and walks toward him.

INT. DIRECTOR'S OFFICE - CONTINUOUS

She goes in to the Director's office thanks to the help of the janitor.

She walks quickly to his desk and starts looking through his papers for the file with the "Regeneration Initiative".

After a few tense seconds, she finds it and starts scanning it with her cellphone.

INT. 31X APARTMENT - NIGHT

31X sits in front of her computer and starts searching like a maniac about every item, every plant, every material used in the remodeling of the parks.

She types in the name of the fertilizer used and finds that it has a high toxicity level.

CITIZEN 31X
Why would they use this?

INT. HALLWAY - DEPARTMENT OF REVEGETATION - DAY

The Director is walking to his office when the janitor approaches him.

He leans into him and tells him something in a confidential tone.

The Director's eyes open wide and he takes out another \$20 bill from his pocket and hands it to the janitor.

EXT. CITIZEN 68'S GARDEN. DAY

31X waits impatiently while CITIZEN 68X leans down to water his plants in his back garden.

CITIZEN 68X
31X, to what do I owe the honor of your visit?

CITIZEN 31X
I'm sorry to bother you Mr. Secretary...

CITIZEN 68X
68X please.

CITIZEN 31X
I've learned some troubling things about the Revegetation Department that you should know...and I think this time I'm definitely going to have to denounce this...but before I did that I wanted to get your council as to how I should proceed...

(CONTINUED)

CONTINUED:

62.

CITIZEN 68X

We talked about this before, 31X...

CITIZEN 31X

Yes, but this is really...really something...this time they've gone way too far...

68X gets up and turns back to her.

CITIZEN 68X

Is this about the Regeneration Initiative?

31X looks back at him surprised.

CITIZEN 31X

Yes! that's exactly...how did you know?

68X walks up to her with a serene look on his face.

CITIZEN 68X

Oh 31X... by now you should now that everyone knows everything in the government.

CITIZEN 31X

Ok, so what are they planning to do? Because they need to do something fast. Close down those parks...

68X stands before 31X and hands her a flower from his garden.

CITIZEN 68X

Don't worry they'll take care of this.

CITIZEN 31X

So are they going to fire them this time?

68X puts his hand on 31X shoulder to reassure her.

CITIZEN 68X

They'll take care of it.

Then he walks away, leaving 31X doubtful.

INT. OFFICE DIRECTOR - DAY

The new director of the "Department of Revegetation" glances at a file open in his computer screen.

IT READS: PARK #451 CONSTRUCTION PROJECT.

He talks on the phone with a contractor.

DIRECTOR
I'm looking at it right now,
CITIZEN...Company Y... the
president's adviser...yes of course
we can help you. Send in your file
to go through the formalities, but
the contract is yours CITIZEN

We hear a KNOCK.

DIRECTOR
I got to go. Talk to you later.
Give my regards to CITIZEN 20S

31X walks in.

The Director closes the phone

DIRECTOR
Have a seat.

She complies. She sits across from him.

Her face reveals that she's not happy to be there.

DIRECTOR
Let's be frank. I think you know
why I've called you here.

He suddenly feels a pain in his arm and grips it, but tries to continue.

DIRECTOR
(in pain)
Nobody wants you here. Nobody likes
you.

His face gets more and more red by the moment.

He opens a drawer and takes out a PILL BOTTLE. The label reads: DIGOXIN - MANUFACTURER: MINISTRY OF HEALTH.

He swallows a pill quickly.

31X follows his actions with her eyes a little startled.

(CONTINUED)

CONTINUED:

64.

DIRECTOR

What was I was saying? We don't feel like you have the proper attitude. Instead of contributing to the Ministry's initiatives, all you do is try to block out our work.

He coughs a couple of times.

DIRECTOR

The Minister asked me to keep you out of some sympathy she still had for you, but thankfully you've managed to dig your own grave.

He grips his arm again feeling more pain.

DIRECTOR

I have here a copy of the denouncement you made to the Anti-corruption Agency.

He pushes a folder that's laying on his desk towards 31X.

A look of surprise appears briefly on her face, before she tries to mask it.

DROPS OF SWEAT START FALLING DOWN HIS FOREHEAD.

DIRECTOR

That's right. I bet you didn't expect that? Lucky for you the Director of the Agency is a good friend of mine and he gave it to me, before you were able to slander the good work of our Minister with your silly...

The director suddenly grips his chest in pain. He's having a hearth attack.

DIRECTOR

...accusations...ahh...

31X face goes from anger to surprise. She stares at him unsure of what to do.

He reaches for his pill bottle again, but drops its contents on the floor because of the pain.

She looks at the pills spread out on his desk as if to reach one and give it to him, but then her eyes catch something.

(CONTINUED)

CONTINUED:

65.

A newspaper headline: CHILD DIES FROM MYSTERIOUS ILLNESS
AFTER PLAYING IN THE PARK.

CITIZEN 31X (O.S.)
...and that's when I knew, that's
when I knew it would never be over.
This man would let kids die just to
win some money. The others would go
on letting atrocities happen just
to stay in power. The only way to
put a stop to them or at least to
this man, was to let him die right
here.

She grabs the pill bottle and reads the label.

CITIZEN 31X
Wait...isn't this one of the
medications that the Health
Ministry was supposed to take out
of circulation, because it wasn't
fit for human consumption?

The Director looks at the bottle and then back at 31X,
pleading for help with his eyes.

CITIZEN 31X
This is really poetic if you think
about it. You are basically dying
because of someone else's
corruption scheme just like you let
that child die.

The Director tries to reach for the phone and call for help.

But, 31X looks up at him with murderous eyes and starts to
slowly push away the phone from him.

The Director's eyes bulge.

He drops on the floor in agony.

EXT. CITY HIGHWAY - 6 PM

CITIZEN 31X is driving home exhilarated.

Suddenly blue and red lights flood the car.

31X smiles and parks on the side of the road.

The policeman walks up to the car.

(CONTINUED)

CONTINUED:

66.

CITIZEN 31X
Do you ever give anyone else a
ticket?

POLICEMAN
Listen, you're lights aren't on
right now. That's pretty dangerous.

CITIZEN 31X
It's still clear outside!

The policeman goes to the front of the car. He taps on the
headlight.

POLICEMAN
Can you switch on the lights so I
can be sure they work?

CITIZEN 31X
I'll do something better...

Instead of flipping the lights on, 31X puts the car into
gear and steps on the pedal.

The car leers forward and...SQUISH.

CITIZEN 31X smiles.

CITIZEN 31X
...and now there's two less corrupt
people to worry about in this
Universe. You're welcome world.

She opens the door and looks down, to see the legs of the
policeman under the driver's side door.

She slams the door shut.

She starts the car up again and moves it slowly forward
smiling all the time while we hear the back tires thudding
as they roll over the cop.

Once she's over the "sleeping policeman", she speeds up and
takes off.

INT. 31X HOUSE - NIGHT

31X sits in her living room watching the news on tv.

ANCHOR
The body of a traffic officer was
found dead on the side of the road
(MORE)

(CONTINUED)

CONTINUED:

67.

ANCHOR (cont'd)
tonight. Our correspondent, CITIZEN
33S in on the scene at the time.

CUT TO

THE REPORTER STANDS IN THE MIDDLE OF THE SCENE TALKING TO
THE CAMERA. IT'S HARD TO TELL WHAT'S ON THE BACKGROUND
BECAUSE OF THE DARKNESS. OCCASIONALLY ANOTHER OFFICER PASSES
AND TAKES A PICTURE OF THE BODY.

CORRESPONDENT
Here we are at the crime scene
where apparently a traffic officer
was run down by a car. The police
are at the scene investigating the
incident. Next to me I have one of
the officers who's looking into the
situation. (to the man) Do you know
what happened here?

POLICE OFFICER
Apparently an officer has been run
down. The suspect seems to have
fled the scene...

A bystander suddenly steps in front of the camera.

BYSTANDER
Well done! Well done! That bastard
deserved to die! Everyday that SOB
would stop me, and take money from
me

The man has a beer in his hand. The police officer steps in
to move the man to the side.

OFFICER
Step away sir, step away please

The man struggles.

BYSTANDER
Let go of me vulture! you are a
vulture too, you all are

The man runs to the body and starts kicking it.

BYSTANDER
die fucker! die! Root in hell you
piece of...

The officer runs to get him, while the man spills some of
his drink on top of the body.

(CONTINUED)

CONTINUED:

68.

The officer tackles him down.

BYSTANDER

You stupid vulture! let go of me

REPORTER

As you can see, at the moment, the police are still looking into the crime scene. Lets hope this doesn't ends up like all the other unresolved run downs in city. Back to you CITIZEN 63S

BACK TO

31X smiling as relief washes over her.

ANCHOR

...and in other news, another SCOPOLAMINE was found unconscious in a city neighborhood....the victim had been robbed...

EXT. CEMETERY - DAY

CITIZEN 31X stands next to a grave with a picture of the death Director next to it.

There's a pile of dirt on the side, the casket has already been put in the ground, but the hole hasn't been covered yet.

A priest stands holding his bible waiting.

A gravedigger stands on the side too holding a shovel wiping the swear of his forehead.

The priest looks at his watch and then to 31X, the only other person standing there.

PRIEST

I don't mean to hurry things up, but I have a another funeral to attend to...

CITIZEN 31X looks over her shoulder, and WE SEE THAT NO ONE ELSE IS AT THIS FUNERAL.

CITIZEN 31X

Just go ahead and start looks like nobody else is coming over.

The priest starts saying a prayer. 31X vows her head, but looks annoyed at being there.

INT. HALLWAY - DAY

The Minister's husband is leaning against the secretary's desk.

A group of people stand around him.

Someone walks up to him holding a wrapped present.

He hands the husband a present then steps back. Someone else does the same.

HUSBAND

You're all very kind, but really you know that the Minister will need to review each candidate's experience carefully before choosing a replacement. But, thank you for gifts, your appreciation is noted.

Everyone chuckles.

31X walks into the room all dressed in black from the funeral.

She stops for a moment to contemplate the scene.

The husband makes eye contact with 31X as he glad hands the people around him.

31X looks back at him with disapproving eyes, but then moves on to her office.

The husband smiles as he pretends to be interested in everyone's politicking.

INT. CITIZEN 31X'S HOUSE - NIGH

CITIZEN 31X walks into her house and flops down in front of her computer.

She starts researching killing methods, serial killers, how to dispose of a dead body, etc. A couple of pages pop up.

One of the links catches her attention:

SCOPOLOMINE - THE NEW TREND IN ROBBERIES.

(CONTINUED)

CONTINUED:

70.

31X clicks on it:

ANOTHER VICTIM OF SCOPOLAMINE WAS FOUND LAYING IN THE STREETS DISORIENTED YESTERDAY MORNING... THE DRUG TURNS PEOPLE INTO WILLING ZOMBIES THAT LET THEMSELVES GET ROBBED BLIND.

ONCE THE PERSON IS UNDER THE EFFECT OF THE DRUG, HE OR SHE WILL DO WHATEVER THE ROBBER WANTS. GIVE THEM THEIR ACCOUNT PASSWORDS, TAKE THEM TO THEIR HOMES...

SCOPOLAMINE CAN BE BLOWN IN THE FACE OF A PASSER-BY ON THE STREET, AND WITHIN MINUTES, THAT PERSON IS UNDER THE DRUG'S EFFECT. SCOPOLAMINE IS ODOURLESS AND TASTELESS.

ONE GRAM OF SCOPOLAMINE IS SIMILAR TO A GRAM OF COCAINE, BUT LATER CALLED IT 'WORSE THAN ANTHRAX.' IN HIGH DOSES, IT IS LETHAL.

THE DRUG COMES FROM A COMMON PLANT THAT CAN BE FOUND IN MANY GARDENS CALLED: BORRACHERO

CITIZEN 31X' eyes lit up.

EXT. PLANT STORE - EVENING

A car parks in front of a GARDEN MARKET in the outskirts of the city.

The owner of the shop notices the car and approaches it.

31X gets out of the car and greets him.

CITIZEN 31X
Do you have any...
(forgets the word)

She takes out a piece of paper from her pocket and reads it.

CITIZEN 31X
...borracheros?

SHOP OWNER
Yes. Wait here one second. I'll
bring one out for you-

The shop owner starts to the back of the store-

CITIZEN 31X
I want the seeds actually. I am
going to grow it myself.

The man nods and goes in through the maze of plants to retrieve them.

INT. CITIZEN 31X'S HOUSE - NIGHT

CITIZEN 31X sits down at her kitchen table.

She places a small bag full of Borrachero seeds on the table.

She puts on a pair of rubber gloves and a face mask. Flips the contents of the bag into a MORTAR and starts smashing them with a PESTLE.

CITIZEN 31X (V.O.)
Now that I had discovered the
solution to corruption, I realized
I couldn't really go one by one. I
need to do something more radical
to get rid of the pest all at once.

Once the seeds are smashed, she takes out a little paint brush and a pack of papers.

She dips the paint brush in the dust.

She takes one of the sheets of paper and starts rubbing the paint brush on it.

INT. MINISTRY BASEMENT - NIGHT

CITIZEN 31X makes her way through mountains of office supplies, like tables and water coolers.

Eventually, she gets to her desk.

It looks different then the rest.

She goes to the desk and opens one of the drawers.

WE SEE ALL THE ENVELOPES FROM THE BRIBES THAT SHE HAS BEEN COLLECTING.

INT. CITIZEN 31X'S HOUSE - LATER

CITIZEN 31X holds up a plain, blank white page.

She paints the page with the mixture she made.

She holds the page up and watches it dry.

(CONTINUED)

CONTINUED:

72.

When she then folds the page up.

She opens one of the yellow envelopes from before and dumps all the money out of it.

She puts the poisoned letter into the envelope and then seals it.

She admires her work for a moment before moving on to the next one.

INT. MINISTRY GENERAL FLOOR - EVENING

CITIZEN 31X walks through the offices of the ministry.

She and CITIZEN 35X's (The Minister) husband see each other.

They are walking directly toward each other.

CITIZEN 31X smiles at him.

CITIZEN 31X
Have a good night.

The husband is perplexed by what just happened.

CITIZEN 31X looks at him as he continues to the elevator.

She sees a yellow envelope sticking out of his pocket.

INT. LOBBY MINISTRY - MORNING (FLASHBACK)

CITIZEN 31X carries a big yellow envelope in her hand.

She is alone as she makes her way across the lobby to where people drop off their bribes.

She lifts the cover takes a deep breath and starts taking smaller envelopes from the big one and depositing them through the slot.

INT. MINISTER'S OFFICE. EVENING

CITIZEN 35X, the Minister of Reconstruction, concentrates her best as she reads some documents.

31X walks into her office and startles her.

(CONTINUED)

CONTINUED:

73.

MINISTER OF RECONSTRUCTION
31X what are you doing here?

CITIZEN 31X
I want to hand in my resignation.

31X gives her an envelope.

CITIZEN 35X looks at her surprised and takes it.

CITIZEN 35X opens the envelope and takes out a blank page.
Her face reads confusion.

She looks up at 31X.

CITIZEN 31X now wears a mask.

MINISTER OF RECONSTRUCTION
What's wrong with your face?

CITIZEN 35X passes out.

INT. MINISTRY GENERAL FLOOR - EVENING

People everywhere are laying over their desks.

On the floor, 31X calmly steps over a person not moving.

She heads for the exit.

CITIZEN 31X (O.S.)
Like I said before it was the only
solution. Corrupt people don't
retire. They are like cockroaches
you can't get rid of them.

She reaches the elevator.

She pushes the button and waits for a moment.

BING.

When the elevator door opens, WE SEE THE MINISTER'S husband
LAYING ON THE FLOOR OF IT.

31X steps in and presses the button for the lobby.

INT. LOBBY MINISTRY - MOMENTS LATER

BING.

The elevator doors open, and CITIZEN 31X walks out of the elevator.

Behind her WE SEE THE GOLD PLATE STICKING OUT OF THE husband'S HEAD.

INT. CITIZEN 31X'S KITCHEN - MORNING

31X sits and eats breakfast while she listens to the news.

REPORTER

We have reports that 40 people were found dead this morning. Apparently poisoned by some strange drug that the police has yet to determine.

When she hears about the 40 people, 31X' face suddenly reveals a brief moment of discomfort.

ANCHOR

This is quite a sad day.

She tries to hide it away.

REPORTER

Wait a minute. We are confirming some new information. It appears that there are two survivors. The Minister of Reconstruction apparently has survived the attack.

31X suddenly chokes on the cereal.

REPORTER

She is in critical condition and was taken to a nearby hospital, but we have confirmed that the Minister of Reconstruction has survived this terrible attack.

31X gets up and starts pacing around.

She leaves the room quickly.

She goes to her computer and opens Google.

For a moment she pauses thinking what to write.

Then she types: DRUG QUICK DEATH

A page with suicide methods comes up.

INT. DRUG STORE - MOMENTS LATER

CITIZEN 31X patiently waits in line at the pharmacist.
When its her turn, she calmly walks up to the counter.

CITIZEN 31X
800 milliliters of insulin please.

The pharmacist nods and turns around.

CITIZEN 31X (O.S.)
Here's a good thing about a corrupt
country: You don't need a
prescription to buy stuff at the
drug story, especially something as
harmless as insulin.

He disappears into the back for just a couple of moments
then comes back with the vile.

INT. HOSPITAL HALLWAY - NIGHT

CITIZEN 31X tries to play it cool.

But fails miserably.

She stands on a side in the hallway waiting for a nurse to
pass.

She sees one coming out of a room and approaches to her.

CITIZEN 31X
Hi, I'm from the Ministry of
Reconstruction. I heard about the
incident and I wanted to check up
on my colleague. The one that
survived. Can you tell me the room?

NURSE
I can't give out patients...

31X interrupts the nurse.

CITIZEN 31X
Like I said I'm from the Ministry

31X hands her a bill hiding behind her ID card from the
Ministry.

(CONTINUED)

CONTINUED:

76.

The nurse grabs it covertly.

CITIZEN 31X
By the way, what do you think about
the Director of Health?

INT. HOSPITAL ROOM - CONTINUOUS

CITIZEN 31X enters the room.

The nurse looks at CITIZEN 31X. She hands her the vile of insulin.

NURSE
(whispering)
After I do this, you won't have
very much time.

The nurse pulls out a very large needle.

As she inserts the needle into the person's arm, CITIZEN 31X realizes it's her assistant.

CITIZEN 31X
Wait!

Its too late.

The nurse has already injected the serum.

CITIZEN 31X
He's not the person I was looking
for...

The nurse goes to the door.

She looks down the hall.

NURSE
He's crashing!

CITIZEN 31X backs away from the body.

She keeps backing up until she's against the wall.

The room starts to buzz as she hears the deafening tone of the flat line.

Seeing her still there, the nurse starts pushing her out. She snaps out of her trance and grabs the nurse before she leaves.

(CONTINUED)

CONTINUED:

77.

CITIZEN 31X
Where's the other one?

INT. HOSPITAL HALLWAY - CONTINUOUS

CITIZEN 31X looks at the door to CITIZEN 35X's, THE
RECONSTRUCTION MINISTER'S ROOM.

There's a guard standing next to the door.

She approaches him and takes out some money from her pocket.

INT. HOSPITAL ROOM - CONTINUOUS

Laying in a bed still unconscious is CITIZEN 35X.

She's hooked to a hearth monitor and has a breathing tube
stuck down her throat.

WE HEAR THE BEEP...BEEP...BEEP...

CITIZEN 31X enters the room.

She looks around the room.

Looks to the ceiling, checking for cameras.

There are none.

She approaches the bed.

She takes out a syringe from her pocket.

She puts the syringe into the vile she got from the
pharmacy.

She fills the syringe.

As she's about to inject it's contents into the Minister's
IV, the Minister opens her eyes.

31X notices and stops.

31X
Hi

She sets the syringe down and takes away the call button
from the Minister's hand.

(CONTINUED)

CONTINUED:

78.

The Minister tries to reach up to pull the tube out her throat. But 31X reaches up and injects the syringe into the IV without pushing it's content yet, she shows it to the Minister to threaten her and get her to relax.

31X
Don't move or I'll kill
you...again.

The Minister gets the message and settles down.

31X
I feel like I owe you an
explanation.

She looks at the door for a moment and then back to the Minister.

31X
You see I've come to a conclusion
that the only remedy for corruption
is death.

The Minister eyes open wider revealing fear, she tries to shake her head but her movements are limited.

31X
Please, don't try to move, you
might hurt yourself...

Without the Minister noticing it, 31X has stopped holding the syringe and has her hand now in the oxygen tank. She turns the valve and the Minister twists in pain.

31X
Feels bad right?

31X puts the valve back to it's initial position.

31X
That's how people feel when you
play with their lives. Why should
you get to thrive while others
suffer? Think you deserve more than
others?

31X turns the valve again. The Minister twists in pain

31X
Is any of the money you stole going
to save you now?

CITIZEN 31X laughs, then puts the valve back in its place.

(CONTINUED)

CONTINUED:

79.

The Minister face is red after the last effort. She turns her head pleadingly at the door.

31X
Don't worry no one's going to
bother us. You see I BRIBED them.

31X grabs the syringe again.

CITIZEN 31X
Can't say it's been a pleasure, but
good luck bribing Satan in hell.

She injects the contents of the syringe in the Minister's arm.

She takes a step back and admires her work.

THE HEART MONITOR
CONTINUES...BEEP...BEEP...BEEP.....BEEP.....BEEP....

AND THEN THERE IS THE TONE OF SOMEONE FLAT LINING.

CITIZEN 31X turns and leaves the room.

CUT TO: NEWS CLIPS OF 31X NEXT MURDERS
HEALTH DIRECTOR DIES AFTER DRUG OVERDOSE.

CONSTRUCTION MINISTER IS FOUND DEAD ON HIS TUB COVERED BY
CEMENT.

A COUNCILMAN'S BODY IS FOUND DEAD NEXT TO A MONUMENT WITH A
DOLLAR BILL LODGED IN HIS MOUTH.

THE POLICE KEEPS LOOKING INTO THESE SERIES OF STRANGE
MURDERS.

EXT. SCHOOL - DAY

A man dressed in a nice suit gets out of an SUV.

The driver holds the door for him.

A woman standing in front of the school greets him.

WOMAN
Welcome Minister.

Suddenly, a can hits the Minister in the face.

(CONTINUED)

CONTINUED:

80.

BOY

Corrupt!

Everyone turns and looks at the boy who starts running.

The driver motions to go after him but the Minister hold him back with his arm.

Stunned, they all keep staring at the boy as the disappears turning on the street corner.

INT. GOVERNMENT BUILDING - DAY

A woman in an uniform sits behind her desk while looking at the document handed to her by a man in his mid thirties.

The woman looks bored and tired.

The man waits expectantly at her verdict.

EMPLOYEE

Mmm...this permit is going to take a while. You have to go up to the legal department and get it stamped and It takes two weeks for them to review the documents. Then you have to go pay the fee in the financial office. Then you have to come back and show the receipt to the legal department once...and it's going to end up costing you a lot of money.

A worried look starts to invade the man's face.

The woman notices. She leans forward to whisper something to him.

EMPLOYEE

Look, I can you help you out. How about you give me something to speed things up...

The man ponders things for a while. Resigned he puts his hand in his pocket and takes out a \$20.

The woman smiles and looks around to see that no one's watching.

The man looks around too and then discretely slides the bill forward in the desk.

(CONTINUED)

CONTINUED:

81.

The woman extends her hand to grab it. But, then out of nowhere the man grabs her hand and with the other one takes out a pocket knife.

The woman looks up at him in panic.

Then the man stabs her in the hands.

The woman screams. The man gets up and tosses her the bill before a guard comes up and grabs him.

INT. KITCHEN - NIGHT

The President's adviser is sitting down in a chair next to his kitchen table.

He's tied down. Unable to move except for one arm.

A couple of feet away, 31X points at him with a gun.

Right in front of the adviser there's a stack of money.

CITIZEN 31X

Eat them!

31X clicks the gun.

The adviser is sweating. He slowly pick up a bill and starts to eat it.

Pleased, 31X opens a newspaper to distract herself while she waits for the adviser to die.

She reads a headline that says: AGRICULTURE MINISTER IS KIDNAPPED BY LOCAL FARMERS.

31X smiles, then keeps reading, while the adviser chokes on the bills.

THE GOVERNMENT IS WORRIED FOR THE SECURITY OF THEIR EMPLOYEES AS ACTS OF VIOLENCE AGAINST GOVERNMENT PERSONNEL SEEM TO ESCALATE.

INT. ELEVATOR. DAY

The doors of the elevator open and CITIZEN 31X steps out into the office.

She walks down the hallway, and everyone seems to be working quietly at their desks.

(CONTINUED)

CONTINUED:

82.

CITIZEN 31X gets to the former Minister's office and passes her secretary.

The secretary hands her some notes and smiles politely as CITIZEN 31X enters her office.

INT. MINISTER'S OFFICE - MORNING

CITIZEN 31X beams as she goes to her desk.

She sits down.

She still hasn't gotten used to the seat.

She looks around admiring her new space and luxury.

There's a name plate in the corner of her new desk that reads: MINISTER OF RECONSTRUCTION.

CITIZEN 31X grabs a document from the file tray in her desk.

She goes into her desk and pulls out a box of pencils.

They're all pre-sharpened.

CITIZEN 31X begins to work.

She writes on the pages. The pencil doesn't break.

She stops.

Something is wrong.

She doesn't know what it is.

WE HEAR THE SQUEAKING WHEELS OF THE MAIL CART COME TO A STOP OUTSIDE HER OFFICE.

She freezes in terror.

She pulls up her note pad and sees a yellow envelope like the one she used to purge the department laying under it.

Her eyes open wide in shock.